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VOLUME 16 NO. 7/1.75

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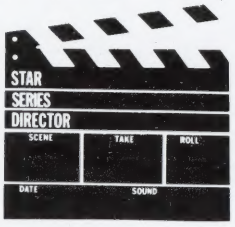

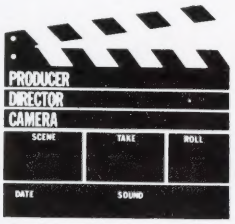

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ON THE COVER

June is the month of beautiful brides and Hollywood has produced more than their share . . . like Bette Davis, on screen bride in The Old Maid, (off screen she has been married four times) off screen like Lana Turner and Liz Taylor. Read about Hollywood's ten most lavish weddings.

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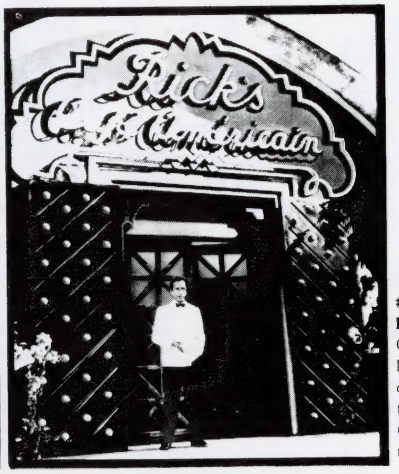

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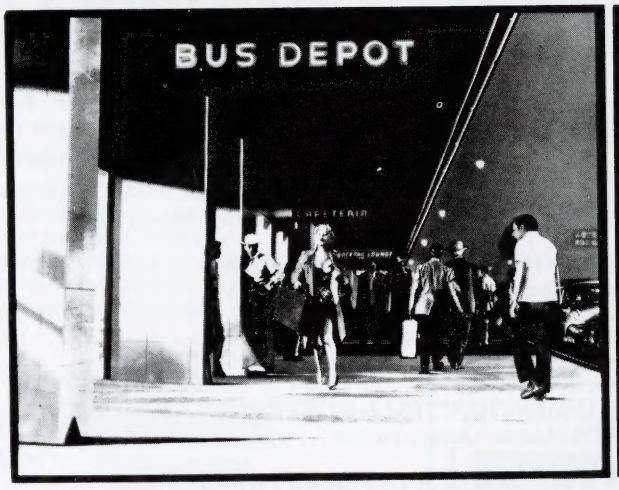
Humphrey Bogart
CASABLANCA (1942)
Humphrey Bogart poses at the door to his Cafe Americain, the notorious haunt of *Casablanca*'s idealists, murderers and refugees.



#3
Marilyn Monroe
BUS STOP (1956)
Anxious to put a marriage-minded cowpoke behind here, hastily-clad Marilyn Monroe runs for a getaway bus in nighttime Phoenix.

#4
Gene Kelly
SINGING IN THE RAIN (1952)
With an umbrella for a prop and a rain-washed street for a stage, Gene Kelly creates the greatest dance scene in film history.

Rita Hayworth as the super-sultry **Gilda.** Humphrey Bogart as the world-weary "Rick" in **Casablanca.** Marilyn Monroe as Cherie, the torch singer who almost melted the screen in **Bus Stop.** Gene Kelly as Don Lockwood, the carefree hoofer who made **Singing In The Rain** the nation's alltime favorite musical. Never have stars blazed brighter than these — and now their full brilliance is captured forever in our giant **30" x 25" full color lithographs** by Frans Evenhuis, the famed Hollywood artist. Ideal for framing, our stunning lithographs are printed on the highest quality paper, come to you in specially-made heavy-duty tubing, and will make a proud addition to your collection, home or office. (*The price is right, too, as identical lithographs are now selling in Hollywood art shops for $65.00 ($110.00 framed) — **$53.** more than our special "no-middleman" price to you.) So order your favorite(s) . . . or the full set . . . **today.***

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MOVIEREEL

BUDDY ROGERS BACK AT FAMOUS PICKFAIR

Buddy Rogers was back at Pickfair and reminisced about the Beverly Hills estate he long shared with his late wife, **Mary Pickford.** "I haven't been back since I sold the place (to Jerry Buss)," said Buddy. "I love it here. I used to have the Navy band come by and play a couple of times each year, but they were not as good as these fellows."

The fellows that Rogers was referring to were members of the USC marching band, who dropped by Pickfair for a scholarship benefit. While the USCers mixed Dixieland with some rock 'n' roll, Rogers talked about the good old days. "This was one of the first homes in Beverly Hills," said Buddy. "Mr. **(Douglas) Fairbanks** (Mary's husband) bought it from a banker who used it as a hunting lodge. They used to have cowboys up here, and you could saddle up and ride to the beach and only see one house."

He said Buss has made considerable renovations. "He is going to show me the place soon," said Rogers, who kept more than an acre of land for himself and built a new home.

"THE HOLLYWOOD PIN-UP"

Jane Russell, Tab Hunter, Pia Zadora, Dorothy Lamour, and Mamie Van Doren are among the dozen stars to be interviewed for the forthcoming Delilah Films Production *Screen Dreams: The Hollywood Pinup,* which will be distributed by MGM/UA for the home video and pay cable markets. Following the success of *The Compleat Beatles,* the best-selling musical documentary gone gold, *Screen Dreams* is expected to appeal to a wide entertainment market.

What would a **nostalgic reunion** of the cast of "Hawaiian Eye" be without a copy of HSM? **Grant Williams, Troy Donahue, Connie Stevens, Anthony Eisley** and **Poncie Ponce** obviously enjoy our magazine. *(Photo by Yani Begakis)*

TIMOTHY HUTTON IN "ICEMAN"

Timothy Hutton, who just wrapped "Daniel," stars in Universal's "Iceman" on various Canadian locations. He plays an anthropologist involved in the discovery of a prehistoric being frozen in ice near an arctic research station.

KING VIDOR/ THE ACTOR

The late King Vidor's performance in "Love & Money" is an absolute wonder. The veteran film director took over when Harry Ritz took suddenly ill. The 84-year-old Vidor, appeared briefly in his silent Marion Davies comedy, "Show People," otherwise his distinguished career was spent behind the camera.

AN ISLAND FOR SALE

Raymond Burr has an island for sale. It's called Naitauba, about 160 miles from Suva in the 350-island Fiji group. For $2.5 million you get a 930-acre cattle ranch, a coconut farm, 16 staff houses, a church, a school, a dairy and Burr's mansion, says Suva real estate agent David Ragg.

R.K.O. GEMS IN NEW T.V. SERIES "THAT'S FUNNY"

Stars like Betty Grable, W.C. Fields, Laurel and Hardy, Lucille Ball, Edgar Kennedy, Barbara Pepper, Leon Errol and others will be featured in the new TV series, "That's Funny." An exciting group of comedy shorts, drawn from a library of over 1,000 films at RKO, will make up the half hour programs. The RKO gems, which featured the work of such directors as George Stevens and Mark Sandrich, had full use of the many elaborate sets at the studio, giving the shorts an expensive look.

KING KONG ANNIVERSARY

King Kong trampled and ate island natives and undressed **Fay Wray** in recently discovered footage that was cut from the original 1933 movie, says Prof. **Harry Geduld** of Indiana University. "I think it was edited out because it harmed the image of King Kong," said Geduld as New York celebrates the 50th anniversary of the movie classic.

MONACO: PALACE FIGHTS GRACE DOLLS

Royal Palace sees nothing cute about a limited edition Grace Kelly doll being marketed in the USA. Prince Ranier has started a court battle to prevent Dollspart Doll Creations of New York from selling an unauthorized porcelain likeness of the late Princess Grace. The 2,500 dolls, complete with glass crystal eyes and a satin and lace wedding dress, are going for $400 each. The royal family suffered a setback in its legal battle last week when a federal judge in New York refused to issue a temporary restraining order against distribution.

JOHN LENNON N.Y. MEMORIAL

The Landmarks Preservation Commission approved plans for landscaping a section of New York's Central Park in memory of **John Lennon.** The site, across the street from the apartment building where the former Beatle was slain Dec. 8, 1980, will have a mosaic with the word "Imagine," the title of one of Lennon's hit songs, spelled out in tiles and will be paid for by a $500,000 gift from Lennon's widow, **Yoko Ono.**

NANCY REAGAN CRUSADE

First Lady **Nancy Reagan,** who made an appearance on NBC's "Diff'rent Strokes" to deliver an anti-drug message for the young, will continue her crusade to combat drug use in two programs on public television. She will be hostess of "The Chemical People," which will be shown Nov. 2 and Nov. 9.

IN MEMORIAM

Gloria Swanson	1899-1983
Dolores Del Rio	1909-1983
Buster Crabbe	1907-1983

FAMOUS 1921 'CHICAGO' THEATRE DOOMED

One more of the magnificent "film palaces" appears doomed to the fate that has overtaken so many of the 4,000 seat houses built in the years when motion picture audiences were breaking down the doors to see the extravagances produced in Hollywood.

The "Chicago" Theatre built in 1921 is located in the Loop and occupies a valuable piece of real estate in the heart of Chicago. It will either be torn down and replaced with a new office building or acquired by the City to become a film museum.

THE HOLLYWOOD FILM MUSEUM

The **Hollywood Film Museum** will soon be erected on a site adjacent to the Hollywood Bowl and one of the first objects to become part of the new building will be a barn originally located on an estate built in about 1895 by Colonel Robert Northam on Prospect Boulevard, now known as Hollywood Boulevard.

In 1913 the barn was sold to Harry Revies, a producer-director, who leased it to Laskey Feature Play Co. and here Laskey and DeMille produced the first feature-length motion picture in Hollywood, "The Squaw Man" at a cost of $15,000.

It is estimated that the Museum when completed will cost approximately $300,000.

While "The Squaw Man" was the first feature shot in Hollywood (1913) motion pictures were being made as early as 1907 in Los Angeles.

FILM CLIPS

Laurence Olivier has been signed to play Admiral Hood in the **Dino de Laurentiis** production of "The Bounty."..... **Robert Redford** has finally decided on his next project: an adaptation of the **Bernard Malamud** baseball story, "The Natural," directed by **Barry Levinson** ..... "E.T." creator **Steven Spielberg** to turn his talents to fantasy again with a production of "Peter Pan," in which Michael Jackson will

Continued on Page 38

Old friends together for the first time in years—**Jane Wyatt, Robert Preston, Dorothy Lamour** and **Forrest Tucker.** *(Photo by Yani Begakis)*

Academy Motion Picture Arts and Sciences

The Jean Hersholt Humanitarian Award was presented by Oscar winner Charlton Heston to producer Walter Mirisch for providing leadership and service on community and industry affairs.

The Academy Honorary Award was presented to Mickey Rooney by Bob Hope at the 55th Annual Awards presentation. Rooney, who began his show business career at the age of two, has been nominated on four different occasions, for "Babes in Arms" (1939), "The Human Comedy" (1943), "The Bold and The Brave" (1956) and "The Black Stallion" (1979).

Academy Visiting Artists—Actor George Kennedy and writer-producer-director Philip Dunne are traveling to Alabama and South Carolina, respectively, as Visiting Artists of the Academy of Motion Picture Arts and Sciences.

Student Film Awards—This year marks the tenth anniversary of the Annual Student Film Awards competition, according to Fay Kanin, President of the Academy of Motion Picture Arts and Sciences.

The films received represent student works in the categories of animation, documentary, dramatic and experimental, and will be screened and voted on by the Academy's membership.

National awards will be presented on June 5 at the Academy's Goldwyn Theater. Winning students will be flown to Los Angeles for the Awards Ceremony where they will receive up to $1000.00 in cash awards, a medallion trophy and meet with the leaders of the motion picture industry. ★

About "Ava" —New Book Released

Roland Faminini, author of "Ava" (published by Coward, McCann and Geoghegan), says Gardner counts survival among her major accomplishments. "I haven't taken an overdose of sleeping pills and called my agent, I haven't been in jail, and I don't go running to a psychiatrist every two minutes. That's something of an accomplishment these days."

Ava Gardner, 61, who was married to **Mickey Rooney, Artie Shaw** and **Frank Sinatra,** lives in an apt. in London near Hyde Park. She sleeps all day and is up all night, the book reports, and occasionally entertains an old Hollywood crony like **Lucille Ball** or **Gregory Peck.**

SWANSON CREMATION

Gloria Swanson, the Hollywood glamour queen who died at age 84 at her request was cremated at the Trinity Church crematorium in Manhattan without ceremony. A funeral home spokesman said he did not know what would be done with the movie star's ashes.

BROOKE SHIELDS' NUDE PHOTOS AT 10, A HOT SUBJECT

Nude pictures of **Brooke Shields** standing and sitting in a bathtub when she was 10 years old that photographer **Garry Gross** took in 1975 may be republished, the New York state appeals court ruled, but not in pornographic magazines. Asked how his client intended to use the pictures, Gross' attorney insisted it would be in good taste. "There may be posters," he said. Meanwhile, there was another flap in the 17-year-old actress' world. Her application to Princeton University became such a hot topic that editors of a campus humor magazine devised a satirical guide for male undergraduates—"The Princeton Man's Guide to Impressing and Sleeping With Brook If And When She Gets Here." University officials and the board that runs The Princeton Tiger thought the guide was in bad taste. The magazine president and the editor who helped write the article were fired.

TREASURES FROM THE ACADEMY FILM ARCHIVES

Featured in the "Treasures from the Academy Film Archives" was 1927 silent film "Wings" starring Clara Bow, Gary Cooper, Richard Arlen and Charles "Buddy" Rogers.

Rogers, who appeared in numerous films in the 1920's and 30's — including "My Best Girl," starring Mary Pickford, whom he later married — introduced the program held at the Directors Guild Theatre, Beverly Hills.

STAGE STARS HONOR DE MILLE

Agnes De Mille was honored May 16 at a benefit at the Shubert Theatre in New York City. The benefit, for Friends of the Theater Collection of the Museum of the City of New York, included performances of several of De Mille's best-known works. Particpants were Mikhail Baryshinikov, Natalia Makarova and Isaac Stern.

LEE GRAHAM
MAN ABOUT TOWN

Dolores Del Rio, Ruby Keeler, and **Lee Graham** at a Tinseltown party for the legendary Dolores. (Photo by Yani Begakis)

Rock Hudson and **Candice Bergen** at Friends of the USC Libraries tribute to Edgar Bergen. (Photo by Yani Begakis)

Good Irishman **Pat O'Brien** and **Gene Kelly** at testimonial shebang for O'Brien with proceeds going for an Irish Center in his name. (Photo by Yani Begakis)

In the Forties and Fifties she was rhapsodically described as "sultry" and "exotic." Those adjectives no longer apply to **Gene Tierney,** but, at 62, she is still attractive. The debutante who became a movie star before she was 21 was back briefly on a rare visit. When I saw her a year ago in Houston, where she has lived since her marriage to the late Texas oilman, Howard Lee, 22 years ago, she was surprisingly overweight. Now she's trim. Completely recovered from mental illness, she says, "I am happy once again."

Gene was a guest at the Round Table West in the Ambassador Hotel, where she autographed copies of her autobiography, "Self Portrait."

What a day for reunions! Gene's co-star in "China Girl" was there to plug his book, "The Years of **George Montgomery,**" make amusing remarks about his ex-wife, Dinah Shore, and kid with **Robert Young** (both often referred to as "Robert Montgomery"). Sybil Brand remembered when Gene eloped to Vegas with Oleg Cassini in 1941 and couldn't find a place in which to get married. Sybil and Harry Brand loaned the couple their hotel suite and converted the living room into a bedroom for the newlyweds. Vanessa Brown, bespectacled and considerably heavier than in her ingenue years, recalled playing Gene's daughter in "The Ghost and Mrs. Muir." **Rory Calhoun** reminisced about playing opposite Gene in "Way Of A Gaucho."

No movie script was as dramatic as Gene's life. In her frank autobiography she reveals how success brought more than its share of adversities including a parental law suit, a divorce, a mentally retarded child, a nervous breakdown, periods in sanitariums, a disillusioning romance with Aly Khan, suicide attempts and widowhood.

She has two daughters by Cassini. Daria, brain damaged since birth, lives in a home in Massachusetts. Christina lives in Manhattan and has made Gene a grandmother.

In Houston, the former movie queen takes an active role in charitable works close to her heart:, especially Retarded Children. She is a frequent hostess, participates in local politics and travels extensively. With a Texas drawl, Gene told me she was off to spend the week-end with our mutual friend, Cobina Wright, Jr. (they met when they were debutantes) in Solvang where Cobina has lived since her husband died.

★ ★ ★

There's a helluva lot of fun going on in downtown Vegas at the Union Plaza. That's where "It's My Affair" is taking place. The Maynard Sloate production zips and zings right along. Adding to the fun is the adroit performing of **Phil Ford** and **Jane Kean** as a newly separated couple enjoying undomestic bliss.

Those who go way back remember Ford when he and Mimi Hines (married at the time) were a popular comedy team. Ms. Kean, best known as Trixie on Jackie Gleason's "The Honeymooners," will be remembered as one of the top distaff acts when she teamed with her sister, Betty Kean, in clubs across the nation.

★ ★ ★

Shur 'n begorrah! Twas a great night for the Irish--one in particular, **Pat O'Brien.** The United Irish Societies of Southern California sponsored a testimonial shebang at the Beverly Hilton, with proceeds going to the Pat O'Brien Irish Center for the cultural preservation of the "land of saints and poets."

William Joseph Patrick O'Brien was in top form singing and telling stories like a Gaellic Myron Cohen. America's favorite leprechaun was surrounded by his priest, four children and, of course, his devoted wife of 52 years, Eloise.

Pat's career began 64 years ago when, after he and his childhood friend, Spencer Tracy, were discharged from the Navy (World War I) they came to New York to study acting. After all these years is 83-year-old O'Brien thinking of retiring? Cut the blarney! He's now in San Antonio at

Gene Tierney and **Man About Town Graham** at Round Table West literary luncheon in the Ambassador Hotel. (Photo by Yani Begakis)

Jennifer Holliday and **Cher** at splashy party following the former's Shubert opening in ***Dreamgirls.*** (Photo by Yani Begakis)

"Dreamgirls" hit town (the Shubert Theatre to be specific) like a tornado leaving a crowd of dazzled first nighters. It was followed with a splashy opening night party. Over 1200 braved a downpour to crowd into two beautifully decorated stages of the TVC Studios in Hollywood for gourmet food, dancing and frivolity. There was a great assemblage of famous names (some in bizarre outfits) in music—and rock and soul in particular.

Star studded is the most overworked term in Tinseltown. But how else could you describe a party with such guests as Cher, Olivia Newton-John, Lily Tomlin, Liberace, Donna Summer, Rod Stewart, Henry Mancini, Richard Pryor, the ladies from "Dynasty," headed by Joan Collins, Melissa Manchester, Linda Ronstadt, Sidney Poitier, Danny Thomas, Tony Perkins, Debbie Allen, Loretta Swit, Neil Diamond . . . why go on? You get the picture!

The super cast, led by star **Jennifer Holliday,** recreating the role which won her a Tony last year, received plaudits on all sides. And, of course, producer-director-choreographer Michael Bennett was there to hear the raves for this dream of a musical.

Phil Ford and **Jane Kean** in ***It's My Affair*** at the Union Plaza in Vegas where the show continues to play to packed houses.

the Fiesta Theatre where he, Eloise and their beautiful daughter, Brigid, are appearing in "On Golden Pond."

Proving his loyalty, **James Cagney** and his wife of 62 years, Billie, surprised Pat by driving from their Eastern farm across country (they refuse to fly) in their old Bentley Station Wagon, which broke down in a small Mississippi town. Pat and Jimmy, friends since they were dancers in a Broadway chorus 57 years ago, teamed in one brawling movie after another starting in 1934 with *Here Comes The Navy.* "We never changed the plot, just the uniform," Pat laughs.

Ailing Cagney, 83 and no longer mobile, had a rare reunion with **Virginia Mayo,** his co-star in *White Heat* and *West Point Story.*

Others on the dais enjoying a wee bit of the poteem (Irish moonshine), Irish jigs and brogues included Loni Anderson, whom Pat encouraged to dye her hair and try Hollywood when they worked together in an Ohio dinner theatre; Scott Brady; Gene Kelly; Martin Sheen; Mervyn LeRoy; Robert Stack; Dorothy Lamour; Robert Preston; Charles Durning; Ralph Edwards; Forrest Tucker; Cesar Romero (an Irish Latin?); Jane Wyatt and M.C. Bob Hope.

★ ★ ★

CHARLIE: Without me you'd be broke.

BERGEN: And without me, Charlie, where would you be?

CHARLIE: Speechless!

Edgar Bergen owed his fame to a wooden dummy, **Charlie McCarthy.** Friends of the USC Libraries honored the late ventriloquist through a celebration including Charlie, Mortimer Snerd and Effie Klinker, appropriately called *Bergen and the Kids.*

USC's Town and Gown was packed with admirers of the man and his talent. Following the welcome by President of the Friends, Stanley Musgrove, the tribute, directed by Gene Nelson, got under way. M.C. Hall Kanter traced Bergen's life noting that the dummy, who cost $35, helped put Edgar through Northwestern University where he studied medicine.

Dorothy Lamour recalled the Chase and Sanborn radio show on which W.C. Fields and Charlie had their celebrated feud, adding "By the time I got to Hope and Crosby, they were pushovers." **Ricardo Montalban,** on crutches from a knee operation hobbled on stage to pay tribute to the Bergen family. Kanter wondered if Ricardo's operation was "for removal of a severe Tattoo."

A clip from the pilot for *The Waltons,* titled *Homecoming,* was shown. You may have forgotten that Bergen was the original Grandpa--before Will Geer. One of the *Homecoming* stars, **Patricia Neal,** reminded us that Edgar was not only adept at voice-throwing, but a fine actor.

Highlight was the onstage reunion of the Bergen family--former Powers model Frances, whom the confirmed 42-year-old bachelor wed in 1945, and their two children, Candice (here from her home in France) and Kris Bergen, a student at San Diego State.

Edgar died in 1978. Charlie, Mortimer and Effie are at the Smithsonian Institute. Should feel right at home with the other dummies in Washington, D.C.

★ ★ ★

Dolores Del Rio and I were not close. Our paths didn't cross over a dozen times, but she made an indelible impression. I last saw her about four years ago when **Ruby Keeler** and I were lunching at the Balboa Bay Club near Del Rio's Newport home. Ruby and Dolores were friends from their days at Warners. In the harsh afernoon sunlight, the Mexican movie queen, enjoying buoyant health in her mid-seventies, was dazzling with that flawless unlined skin and twinkling black eyes.

Many stories have been printed about her secret of youth--40 glasses of water daily, 14 hours sleep, etc. But the real secret, she told me, is "Work--and thinking young. Don't be afraid of the years." She never stopped working from the time she made her film debut at 20 until a few months before her death.

How ironic that Dolores, who never drank, should die from a liver disease.

Hollywood's Ten Most Lavish Weddings

VILMA BANKY - ROD LA ROCQUE
June 26, 1927

NORMA SHEARER - IRVING THALBERG
Sept. 2, 1927

By Lou Valentino

Hollywood at its spectacular best! Do lavish weddings mean happy marriages?

Two recent best-sellers —*Lana, The Lady, The Legend, The Truth* and *Elizabeth Taylor, The Last Star* —recalled that each of these much-married stars had only one Hollywood wedding ceremony to their credit. Both of them were splashy enough to rank on the list of Hollywood's ten biggest weddings of all time. A survey of the other eight shows that odds do not always favor movie marriages that get a glamorous send-off.

From Hollywood's history, here are the ten weddings that more than any others stood out in color and national attention. Five of the marriages turned out to be successes (terminated only by death) and five were flops. Here's how the list shapes up:

Vilma Banky - Rod La Rocque, June 26, 1927. These romantic co-stars were the subjects of Hollywood's first "production" wedding. It was staged by their boss, Sam Goldwyn, who gave the bride away. Cecil B. DeMille was best man and a host of Hollywood names were among the 600 guests.

The reception was on a colossal scale. Legend declares that one of the guests tried to cut into one of the many turkeys, only to discover it was a cardboard prop.

The LaRocques faded gracefully from fame. They lived for many years in Beverly Hills where he sold real estate and she played the role of housewife.

Norma Shearer - Irving Thalberg, Sept. 2, 1927. Their wedding was less spectacular, attended by 50 selected guests. But the event had significance since it marked the union of MGM's young production genius and the first lady of the lot.

They remained happily married until Thalberg's untimely death in 1936.

Bebe Daniels - Ben Lyon, June 16, 1930. Two of the screen's top stars, their three-year courtship ended in a gala wedding with a large reception at the Beverly Wilshire Hotel. His father remarked at the time: "Neither has been married before and I predict for them a lasting marriage packed with happiness."

His prophecy proved correct. The Lyons left Hollywood shortly after, joined forces in the production end of movies in London and did much to boost British morale during the war.

Constance Bennett - Henri De La Falaise, The Marquis De La Coudraye, Nov. 22, 1931. This was a big event in the era when Hollywood was swooning over titled foreigners. Gloria Swanson had discovered the Marquis in Europe and married him. Later Miss Bennett termed "too ridiculous to discuss" reports that she was seen with the Marquis in Paris.

After he was divorced by Miss Swanson, he married Miss Bennett in Hollywood before a mere 10 guests. A host of the actress' fans clamored outside the event. The couple divorced in 1940.

Jeanette MacDonald - Gene Raymond, June 17, 1937. The wedding of MGM's popular songbird was a full-scale event with 1000 guests and Fay Wray, Ginger Rogers, Harold Lloyd, Allan Jones, Johnny Mack Brown and Basil Rathbone among the bridesmaids and ushers. Miss MacDonald had to buy $300 worth of wire rope to keep the 5000 fans from pouring into Wilshire Boulevard.

"What am I going to do with $300 worth of wire rope?" she wailed.

Deanna Durbin - Vaughn Paul, April 18, 1941. Fifty policemen were required to hold back the crowd of 3000 before the same Wilshire

BEBE DANIELS - BEN LYON
June 16, 1930

CONSTANCE BENNETT -
HENRI DE LA FALAISE
Nov. 2, 1931

JEANETTE MACDONALD -
GENE RAYMOND
June 17, 1937

DEANNA DURBIN - VAUGHN PAUL
April 18, 1941

SHIRLEY TEMPLE - JOHN AGAR
Sept. 19, 1945

LANA TURNER - BOB TOPPING
April 26, 1948

Methodist Church where the MacDonald-Raymond nuptials took place. The 19-year-old Universal Pictures soprano was a nervous but beautiful bride in a gown of ivory duchess satin. A newspaper account begins: "Girlhood dreams came into full realization . . ."

But two years later those same girlhood dreams turned into a nightmare and Miss Durbin divorced the studio executive.

Shirley Temple - John Agar, Sept. 19, 1945. Some 12,000 fans packed Wilshire Boulevard to see the screen's most famous child star marry the handsome sergeant. The crush was so great that her boss, David O. Selznick, couldn't reach the church and the wedding had to be delayed.

Hollywood's "perfect marriage" ended in December, 1949 when Shirley divorced Agar, accusing him of drunkenness.

Continued on Page 16

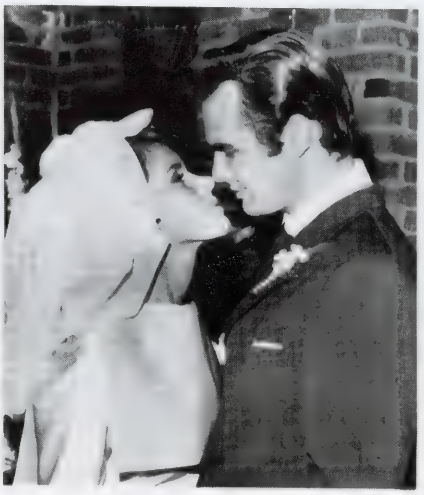
JAMES STEWART -
GLORIA MCLEAN
August 9, 1949

ELIZABETH TAYLOR -
NICKY HILTON
May 6, 1950

Other notable Hollywood Weddings

Mr. and Mrs. Ronald Reagan (Jane Wyman) in the wishing chair of the "Wee Kirk of the Heather" at Forest Lawn. The year was 1940.

Mary Pickford, "America's Sweetheart," and her husband **Buddy Rogers** after their wedding in 1937. It was witnessed by only a small group of friends. (photo left) **Loretta Young** was as always a vision of loveliness at her wedding to **Tom Lewis** in 1940. (photo right)



When **Diana Lynn** wed **John Lindsay** her white satin bridal gown was created by Edith Head, famous Paramount costume designer. (center) **Burt Reynolds** and **Judy Carne** met on a 1963 television junket to Miami, Florida. Theirs was a short-lived and stormy union. (right) A storybook romance of Hollywood in wartime was the 1943 merging of **Eleanor Powell** and **Glenn Ford.**

There was a sad ending to the love story of **Pier Angeli** and **Vic Damone.** Pier's sister, Marisa Pavan, was the matron of honor. (center) The lavish wedding of **John Hodiak** and **Anne Baxter** took place in the home of the bride's parents at Burlingame, California. (right) Here's **Claire Trevor** marrying **Clark Andrews,** the producer of the CBS radio show **Big Town** on which she starred.

Greer Garson prepares to slice the wedding cake after her marriage to **Col. Buddy Fogelson** on Dallas, Texas. (center) One of Hollywood's most successful wartime marriages was that of **Dorothy Lamour** and **Bill Howard.** The year was 1943. (right) **Betty Grable** and **Jackie Coogan** at the wedding reception held at Betty's home in November 1937.

Movie mermaid **Esther Williams** and **Ben Gage,** radio announcer, pose with their wedding cake in November 1945. (center) **Cary Grant** and **Barbara Hutton,** one of the nation's wealthiest heiresses, were married in a surprise ceremony at Lake Arrowhead, California. (right) Climaxing a three-year romance, **Alexis Smith** and **Craig Stevens** were married on June 18th, 1944 in the Church of the Recessional at Forest Lawn Memorial Park in Glendale.

One of Hollywood's most bittersweet love stories was that of **Wanda Hendrix** and **Audie Murphy.** They wed on January 8, 1949. (center) **Barbara Hale** and **Bill Williams** wed in 1946. A few years later they gave birth to son William. Today he is TV's **Greatest American Hero.** (right) **Gloria DeHaven** and **John Payne** wed in 1944. They had two children but were divorced six years later.

Joan Blondell and **Dick Powell** did several films together at Warners prior to their 1936 marriage. They were divorced in 1944. (center) The 1932 pairing of **John Gilbert** and **Virginia Bruce** appeared to be a "marriage made in Heaven." But it only lasted two years. (right) **Tyrone Power** and **Annabella** co-starred on screen in *Suez* (1938) and wed one year later.

The 1947 wedding of **Jane Withers** and **Bill Moss** did not last but it produced three beautiful children - William, Wendy and Randy. (center) **Maureen O'Sullivan** wed director **John Farrow** in a high mass ceremony in Santa Monica in September 1936. (right) **Tony Curtis** and **Janet Leigh** wed in 1951 to the delight of millions of teen-age fans.

One of Hollywood's handsomest couples - **Arlene Dahl** and **Lex Barker** - wed in April 1951. (center) Their wedding cake was a conversation piece at the **Lew Ayres-Ginger Rogers** reception. (right) **Annette Funicello,** Mr. Disney's loveliest mousketeer, weds agent **Jack Gilardi** in 1965.

Hollywood's most beautiful Brides on screen

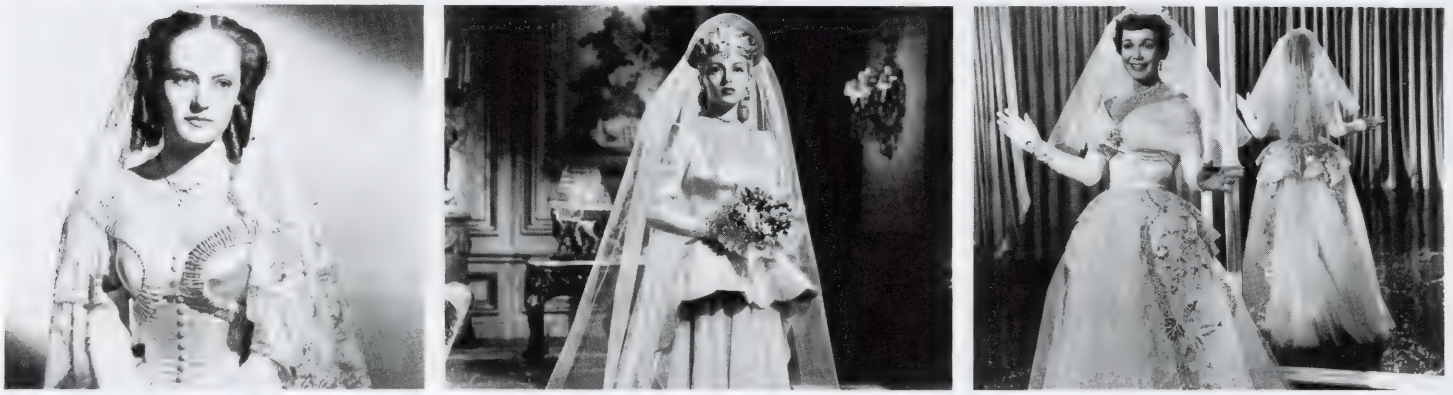
Everybody loves a bride—and Hollywood is no exception. *The Bride Came C.O.D., They All Kissed the Bride, June Bride, The Bride Comes Home, Bride of the Regiment, The Bride Goes Wild* . . . . . During the last 50 years the movies have consistently paid homage to that beautiful creature in white, the lady that symbolizes the institution of marriage.

The secret of her charm and power, undiminished through the decades, lies perhaps in the fact that she represents all things Beautiful. And, God knows, Hollywood brides were always beautiful. Who can forget the sight of young Liz Taylor in *Father of the Bride?* Or Norma Shearer in *Smilin Thru?* Or Jeanette MacDonald in *Maytime?* or Lana Turner in *Marriage is a Private Affair?*

Virtually every major screen beauty walked down the celluloid aisle at least once in their careers. Some stars, like (HSM's cover) Bette Davis, was a bride on screen many times—as the victim of unrequited love in *The Old Maid,* as the self-sacrificing sister of *A Stolen Life,* as the bitter divorcee of *Payment On Demand.* Each was a vivid portrait exemplifying the romantic mystique.

Here is a pictorial salute to those great ladies of the silver screen who said "I do" and, in doing so, left a lasting impression on moviegoers everywhere. ★

In *Above Suspicion,* Joan Crawford and Fred MacMurray were newlyweds who accept a dangerous assignment from the British Foreign Office. (center) Gene Tierney models the $2500 white lace gown designed by Oleg Cassini for *The Razor's Edge.* (right) In *I Married a Witch,* Susan Hayward was a spoiled rich girl who almost got to the altar until a glamorous witch (Veronica Lake) intervened.



In 1944's *The Adventures of Mark Twain,* Alexis Smith wed Fredric March. That was also the year she wed Craig Stevens in real life. (center & right) Today, Lana Turner and Jane Wyman are at each other's throats on TV's *Falcon Crest.* But in their cinema past they were the loveliest of brides - Lana in *Marriage is a Private Affair* and Jane in *Just for You.*

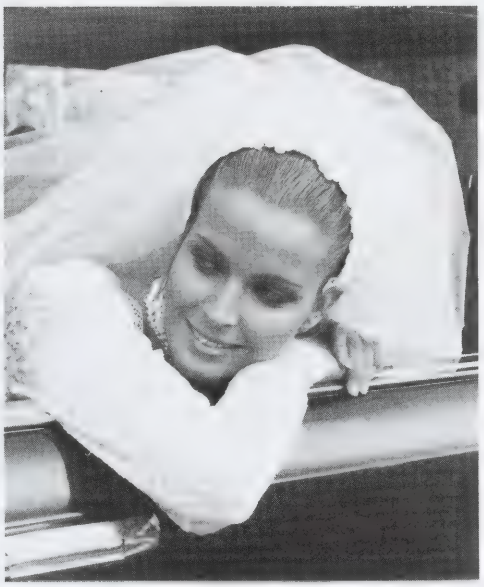
Katharine Hepburn and Paul Henreid made beautiful music together as Mr. and Mrs. Robert Schumann in *Song of Love.* (center & right) Bette Davis was an old maid in the 1939 film of that title but romantically speaking she had much better luck seven years later in *A Stolen Life.* Glenn Ford was the shy, sensitive engineer who weds and beds her.

Rosemary Lane poses with her stand-in, Aloha Wray, on the set of Warner Bros.' *Four Wives.* (center) Jane Russell and Marilyn Monroe filled their wedding gowns like no other screen brides before or after them in this final scene from *Gentlemen Prefer Blondes.* The lucky gents were Elliot Nugent and Tommy Noonan. (right) A "June" bride if ever there was one. Ms. Allyson in *You Can't Run Away From It,* the remake of *It Happened One Night.*

One of Natalie Wood's most controversial roles was *Inside Daisy Clover.* It was set in 1935 and featured this elegant wedding gown. (center) Lucille Ball wore this bridal gown in *Forever Darling.* The cap of matching lace was inspired by Mary, Queen of Scots hat style. (right) MGM's famous Adrian designed this wedding creation for Myrna Loy to wear in *The Barbarian.* Ramon Novarro had the title role.

It wasn't all nurse's uniforms and sensible shoes for Rosalind Russell in her role as *Sister Kenny.* She also got to wear this lovely bridal gown. (center) Even Zsa Zsa Gabor got to be a bride on screen (and not a blushing one, you can bet!). The picture was *Arrivederci, Baby!* (right) Ginger Rogers had hearts beating faster when she wore this stunning bridal gown in *Heartbeat.*

Loretta Young did indeed look like an angel in this wedding gown designed for Fox's *Half Angel.* (center) In *Her Twelve Men,* Greer Garson dreams that she is the bride of the President of the United States. Helen Rose whipped this up for the MGM film. (right) The beauty of the Renaissance period is depicted in this modern wedding gown designed by Jean Louis for Joan Fontaine in *You Gotta Stay Happy.*



For Esther Williams in *Thrill of a Romance,* Irene designed a long-sleeved white crepe bridal gown trimmed with traditional lace. (center) In a wet bathing suit or a lace wedding gown **Bo Derek** is undeniably a perfect *10.* (right) Not your typical June Bride, that's for sure. Elsa Lanchester, here in *The Bride of Frankenstein,* was Mrs. Charles Laughton in real life.

TEN MOST LAVISH WEDDINGS Continued

Lana Turner - Henry J. (Bob) Topping, April 26, 1948. Although the fourth marriage for each, theirs was a huge affair attracting thousands of fans. Only 13 attended the ceremony at the Sunset Boulevard mansion of Bill Wilkerson, the Hollywood Reporter publisher who discovered the erstwhile Sweater Girl at a Hollywood malt shop.

The reception was big and lavish. An orchestra of fiddlers strolled among the guests. There was caviar from Russia and lobster from England. The prize item was a large glazed ham, on which "I Love You" was emblazoned in pimientoes.

After their marriage, the Toppings abandoned night clubs and stayed happily at home with their six television sets. But the happiness lasted only four years.

James Stewart - Gloria McLean, August 9, 1949. This was big news because it marked the passing of Hollywood's most noted bachelor. He was 41 at the time. The event drew large crowds of fans and a guest list that included Gary Cooper, Ann Sothern, Van Johnson, Spencer Tracy, David Niven, George Murphy, Dorothy McGuire and Frank Morgan.

The marriage produced two children and remains one of Hollywood's most successful pairings.

Elizabeth Taylor - Nicky Hilton, May 6, 1950. This handsome young couple tied the knot at the Church of the Good Shepherd in Beverly Hills where a crowd of 2500 gathered to watch them and their 700 invited VIP guests. Liz's gown was designed by Helen Rose and paid for by MGM. Her bridesmaids were Barbara Thompson (wife of actor Marshall Thompson), Jane Powell and Ed Sullivan's daughter, Barbara.

But the newlyweds' youth and admitted immaturity coupled with varied backgrounds, careers and interests, did little to create a firm bond of matrimony. Their marriage came to a crashing halt in divorce court eight months after the exchange of vows. ★

BETTE DAVIS TODAY

"It takes drive & guts"

By Patrick Agan

What are the most potent ingredients of a Bette Davis? "Drive and guts. It took a lot of guts because you see, my dear, if you want something, you must *always* work. And I have always been a worker. I owe nobody anything except my own sweat."

La Davis told me that from the wintry comfort of her former Connecticut home to which she'd retreated after completing *The Disappearance of Aimee* in 1977, and the ensuing years have only proven to put an exclamation point to that statement. A resident of Hollywood, now, she realized that the town she quite honestly helped build (not to mention Warner Bros. Studios!) was where the work was. And where there's work, there's Bette Davis.

In an era where her contemporaries are delighted to grab a free cruise on *The Love Boat,* Davis has scouted out some outstanding properties,, willing at a second's notice to drop the glamour facade in favor of what she's always done best—acting the paper

"Men aren't as pretty as women—but they're more interesting," **Bette** says today. At 74, her biggest regret is that she "never found the right man . . ."

Here she is getting tipsy with Mr. President, Ronald Reagan, in her favorite film, *Dark Victory.* (1939)

off the wall.

Her latest outing is *Right of Way* (unshown as of this writing) a controversial drama of an elderly married couple who decide to die together after one learns he has a terminal disease. Originally presented to the major TV networks, its suicide-pact theme got the property turned down. Home Box Office cable subsequently produced it. As happened two years ago with *On Golden Pond's* stars, Hepburn and Fonda, this marks the first time Davis has co-starred with Jimmy Stewart and it promises to be an equally compelling coupling of two of Hollywood's living legends.

Yet Davis knows that doesn't happen every time at bat. *The Disappearance of Aimee* was a dud despite both her *and* Faye Dunaway's best efforts, and it's no secret that when she was the first woman to be given the American Film Institute's Achievement Award it was because Kate Hepburn had turned it down. Still that didn't stop Bette from accepting it with deserved joy. Self-honesty has *always* been a cornerstone of Bette Davis' character. Right from the start.

As a starlet at Warner Bros. in the early Thirties, through her superstar era, and right up until she left in 1949, she has been willing to put up a fight for a role, a director or a co-star. Davis has even made her mistakes work for her as when she turned down *Gone With The Wind* because Jack Warner insisted she play her

"I survived because I'm tougher than everybody else"
BETTE DAVIS

"Scarlett" to Errol Flynn's "Rhett Butler." She loathed working with Flynn and, instead, played her own version of a Southern Belle as *Jezebel* and walked off the Best Actress Oscar, her second win, for 1938. (Her first, of course, was for 1935's

"Pet-ah, giiive me the lettah!" When her love refused she shot him in *The Letter.* (1940)

Dangerous, an unabashed soaper).

Before that, classic Davis performances included *Of Human Bondage* (a role she fought for and filmed on loanout to RKO in 1934), and *The Petrified Forest* (WB. '36), and after came *Dark Victory* (WB. '39), *The Letter* (WB, '40), *The Little Foxes* (RKO '41), *Now, Voyager* (WB. '42) and, when MGM refused to loanout Hedy Lamarr, *Mr. Skeffington* (WB. '44).

Stoically understanding that some bad had to come along with the good, she got through the by-then runaway heiress routine in 1941's *The Bride Came C.O.D.* with Cagney and climbed the walls as "Stanley Timberlake", the *very* bad girl of '42's *In This Our Life* opposite her good friend Olivia de Havilland.

After eighteen years of servitude, Davis wound up her Warners contract with one of the all-time camp clinkers —*Beyond the Forest.* As "Rosa Moline", "a 12 o'clock girl in a 9 o'clock town," she clawed, crawled, clashed and clattered (in perilously high heels!) through it to the utter dismay of film critics but to the enduring delight of today's *Late Show* addicts. Ironically her very last scene had her screaming "I can't stand it anymore" and shortly after that take her dressing room was emptied and she was driving off the lot. Later she recalled, "I feel very fortunate that Mr. Warner was my boss for eighteen years . . . . . I think he ended up with great respect for me, and I hope he thanks me for those seven soundstages that I built."

Without a studio's support (however occasionally unwanted!), Davis was on her own in a changing era of leading women. She made *Payment on Demand* at RKO, a strong story of a willful woman whose marriage is on the rocks, but was, literally, saved from B movies when Claudette Colbert broke her back and Bette got one of the great female roles of all time as "Margo Channing" in 1950's smash hit about backstage backbiting, *All About Eve.* Though Oscar-nominated for it (she lost to Judy Holliday's "Billie Dawn" in *Born Yesterday),* Davis did not find a wealth of offers awaiting her. She co-starred with her fourth husband, Gary Merrill (they met while making *Eve*), in two unsuccessful films and gradually found herself entrenched in a new niche as a character actress, shortly ending up (and quite wonderfully) as Debbie Reynolds mother in 1956's *The Catered Affair* (MGM).

Again the realist, Davis took what work she could, including Broadway appearances in a revue and later as "Maxine" in Tennessee Williams' "Night of the Iguana"—and on television. That medium was studiously

Miss Davis was a cigar smoking, morphine-addicted Countess in *The Scapegoat,* 1959.

A rare costume test still for *All About Eve,* 1950. The hand-written notations were made by the famous designer, Edith Head.

Henry Fonda appeared opposite Miss Davis' second Best Actress Award film, *Jezebel,* 1938. Bette recently made the comment "My Oscars are very tarnished!"

Miss Davis, Betty Lynn, and Fay Bainter are fitting Marjorie Bennett for the wedding in *June Bride,* 1948.

In *Thank Your Lucky Stars,* 1943, Bette sang "They're Either Too Young or Too Old," referring to the men who had not gone to war. Enough fun in itself she followed the song with a "jitterbug."

Upon learning that Johnson's Liquor Store will not fill her order, Jane impersonates Blanche's voice, actually dubbed in the film by Joan Crawford. "After all we do pay our bills, don't we." She remembered to order everything except a Pepsi for Blanche in *What Ever Happened to Baby Jane?,* 1962.

The dynamic star, here with Roddy McDowall, just completed the two-hour telefilm, *Hotel,* for ABC, based on Arthur Hailey's best seller.

The legendary star will next be seen in *Right of Way* on Home Box Office.

avoided by "movie stars" in the Fifties, yet Davis had an uncanny way of knowing it was, for her at least, the future so she lent her star name and talent to many shows, including a particularly poignant episode of "Wagon Train" as a dying woman concerned about the future of her children.

In 1962 she made *Whatever Happened to Baby Jane* opposite Joan Crawford, obviously not knowing the effect it would have because after finishing it—on the Warner Bros. lot! —she took out her now-famous trade paper ad in which she appealed for work. The success of *Baby Jane* quickly made the ad redundant as she was shortly up to her elbows in assorted gore, sailing through the Sixties as "The Queen of Fright." Later she commented on it, saying, "some of the great things I wanted to do were turned down by bankers because no picture of record in the past ten years with me in it had made money. I (just) wanted everybody to know I was back in Hollywood—and back with a vengeance."

By then Davis had been around so long that she had to see remakes of some of her earlier screen triumphs. When I asked about the *Dark Victory* re-do (*Stolen Hours* with Susan Hayward) and Kim Novak's pallid attempt as *Of Human Bondage's* "Mildred", she replied, "some pictures should *never* be remade!" (In '64 she worked with Hayward playing Susan's mother in the turgid *Where Love Has Gone.* It was an uneasy relationship to say the least: star versus star. Says B.D., "Until I worked with her, I had the greatest respect . . . . .")

Respect is an underlined word in the Davis vocabulary, and one which her most recent work richly deserves. On television, her performances in such films as "Strangers—The Story of a Mother and a Daughter" with Gena Rowlands and "White Mama" —Bette as a bag lady—have been outstanding, rising far above soap opera traps that would have snared any less an actress. In November of '80, she starred in "Skyward" as a scratchy, denim-clad ex-stunt pilot who teaches a nubile paraplegic to, literally, fly above her handicap while '82 saw her every inch "Mrs. Vanderbilt" in "Little Gloria; Happy at Last."

Though she freely admits that without the basic support of a studio she doubts whether she'd start an acting career in today's Hollywood, she's nonetheless adapted to it. An admitted admirer of Burt Reynolds, she scotched initial offers to be in his and Goldie Hawn's *Best Friends.* "I'd *love* to do a film with Burt but I do *not* want to play his mother."

Age has not put either a crimp in the Davis talent or the Davis temperament. At a press conference kicking off *Right of Way,* she and Stewart were besieged by paparazzi—that is until Davis flatly stated "there will be *no* more pictures." And no more were taken! A regal command? Maybe, but so what? She's earned it. And the time it's taken to build up that reservoir of respect (there's that word again!) gives her the right to comment on not only today's haphazard press but its actresses as well. "Movie stars are the only royalty America ever had (until) they started dragging around, looking like little bums . . . . . They disappointed people like mad."

Like her or not, there are few people who've come away from a Davis performance disappointed. *That* word simply doesn't pop up in the definition of a Bette Davis—then or now. ★

Patrick Agan is the author of many books on Hollywood stars. Most recent is *The Decline and Fall of the Love Goddesses* and most current biography of Dustin Hoffman.

Revival Houses - The past comes alive

At L.A.'s popular revival theatre, the Vagabond, owner **Tom Cooper** welcomes **Betty Garrett** and **Marsha Hunt** to an **MGM festival.**

by Mike Hughes

Anticipation permeates the surroundings. Anxious moviegoers, eager to view the current bill of classic films, crowd into the small, compact Vagabond Theatre on Wilshire Boulevard in Los Angeles.

Amidst wall murals depicting the famous "Odessa Steps" sequence from Eisenstein's 1925 silent classic "Potemkin," film buffs cheer as the lights dim. On the screen flashes the 20th Century-Fox logo and Betty Grable's billing, promising another afternoon of golden Hollywood splendor.

With interest growing in classic films, theatres across the country are finding increasingly receptive audiences to attend presentations of silent films and the celluloid gems of the thirties and forties.

New York and Los Angeles have been the mainstays for classic film fare, but a large dedicated following now patronizes revival theatres which have sprung up in almost every American city.

Chief among revival houses in Los Angeles is Tom Cooper's Vagabond, a theatre in business since the thirties, but only in recent years has the Vagabond become a revival house. Screening musicals, comedies and dramas of Hollywood's golden age, the Vagabond also offers extensive big studio retrospectives, including films not seen in theatres for many years.

As an added attraction, MGM stars Kathryn Grayson, Betty Garrett, Ella Raines, Eleanor Powell, Virginia O'Brien, Penny Singleton, Vivian Blaine, Militza Korjus and Lucille Bremer have appeared at the Vagabond during an engagement of one of their films.

Noting the success of the Vagabond, other theatres, out of necessity or due to lack of good film product, have adopted a revival film policy.

Since 1928 the El Rey Theatre has been a neighborhood house on Wilshire Boulevard's Miracle Mile. Never a flashy first run premiere palace, the small, moderne theatre with its neon designed King's head over the marquee has now joined the revival theatre movement.

A close neighbor of the El Rey, the venerable Four Star, also on Wilshire Boulevard, recently tried operation as a revival film theatre. Following years of being a Hollywood showcase, the Four Star fell on hard times. Por-

nography and films from India kept the theatre solvent before its venture with classic films.

A salute to Lena Horne during her engagement at the Hollywood Pantages Theatre began a short revival period for the Four Star. Lena's musicals, "Cabin in the Sky" and "Stormy Weather" inspired the booking of numerous musical and dramatic films. As of late the Four Star has reverted back to a second run policy of current film releases.

Lovers of great film in the Los Angeles area can also sample classic film fare at the Nu-Art Theatre, the New Beverly Cinema, the Baronet, Vista or Leo Bing Theatre of the Los Angeles County Museum of Art.

For the true silent film aficionado, the Old Towne Music Hall in El Segundo presents silent films accompanied by the mighty Wurlitzer organ.

Nearby in South Pasadena there is a genuine old Vaudeville house, the Rialto, built in 1926, that presents classic films. As vintage as the films on its screen, the Rialto is a temple of nostalgia.

Attendance at classic films can be brought about in numerous ways. Particular media attention paid to a star of the thirties or forties can spark interest in his or her films. Such has been the case with Frances Farmer.

Upon the release of "Frances", the riveting film based on the life of Frances Farmer and starring Jessica Lange, the time seemed right for the first public showing in decades of one of her most popular films.

Released in 1936, "Come and Get It" made a star of the tragic beauty, whose descent into a living hell is now general knowledge. The Continental Theatre in Hollywood, formerly a revival house called the Encore, brought the film in for a successful limited run. Following its Hollywood showing, "Come and Get It" was then moved to a theatre in Santa Monica where it continued to attract the curious, desirous of seeing the real Frances Farmer.

Moving from the West Coast to a check on the revival houses in New York City, an abundance of theatres of this type can be found.

Revival theatres in the greater New York area are the Agee Room, the Bleecker Street Cinema, the Carnegie Hall Cinema, adjacent to Carnegie Hall, the 8th Street Playhouse, the Hollywood Twin Cineman, the Metro Cinema, Theatre 80 St. Marks and in-house theatres at the Museum of Modern Art and the Whitney Museum.

Not all theatres that specialize in classic film showings continue with this type of film fare. In Hollywood, the Tiffany Theatre was recently closed by its owner. Refurbishing and use of the house for legitimate drama are now part of the future plans announced for this popular revival theatre.

The closure of the Tiffany brings up a problem faced by many revival theatres. As the movement continues to gain momentum, more and more theatres are changing over to the presentation of classic films, flooding the market with revival film centers. Though an overabundance of this type of theatre can be a feast to entertainment hungry film seekers, it is a headache to the competition wary exhibitors.

Operating a revival film house is not all nostalgia and cheers. Besides the tough competition, which drives some revival houses out of the business and back into the general film bookings, there are a number of expenses to be met.

The basic rental agreement for classic films is $150 against 35% of the box office returns. Such rentals may appear small when compared with rental fees for first run blockbusters like "E.T.," "Tootsie" and "Gandhi," but there still necessitates the presence of an audience to maintain the flow of films into the struggling theatres, some of which have yet to turn a profit to their owners.

Landmark Theatres in Los Angeles recently inaugurated the L.A. Connection Improvisation Company at their Fox Venice Theatre, a theatre also known for its revival films and avant-garde progams. This unique company of actors removes the soundtracks from old films and improvises their own dialogue. Rock films, laser shows and amateur film making contests have augmented the film presentations at the Fox Venice.

Some film classics find their rebirth in other than a standard revival house. With Francis Ford Coppola's restoration and release of Abel Gance's 1927 silent film masterpiece "Napoleon," the premiere engagement took place in 1981 at Radio City Music Hall in New York, complete with symphony orchestra conducted by Carmine Coppola. "Napoleon" was also shown at the Shrine Auditorium in Los Angeles, with symphony orchestra, and later, with a music soundtrack, the film played an exclusive engagement at Hollywood's prestigious Cinerama Dome.

Never to be forgotten are the great films of the past. As long as there are fans to keep alive the visions of Hollywood's pioneer film makers, there will be a market for the revival theatre, where dreams live on and unforgettable performances never die. ★

Mary Pickford Foundation gives $500,000

The Mary Pickford Foundation has made a gift of $500,000 to the Library of Congress to be funded over a 10-year period with donations of $50,000 a year to support screening and related programs, including seminars, lectures, publications, and other educational activities to further the study and awareness of the history and development of the motion picture. Screening and other public programs will deal primarily with, but will not be restricted to, the history of the American motion picture industry and its impact on the world.

A small 64-seat theater on the third floor of the Library's new James Madison Memorial Building will be named for Mary Pickford with a dedicatory plaque. Attending the ceremonies were Charles "Buddy" Rogers, the late Miss Pickford's husband, and other guests including the trustees of the Pickford Foundation, film stars, representatives from the motion picture industry.

With the showing of the Mary Pickford films, the Library will inaugurate regular film screenings. Programs will concentrate on rare and unusual films which have proven unavailable through commercial or other archival exhibition. The focus will be on forgotten sidelights in the earlier years of American film history, with prints drawn primarily from the Library's collections of approximately 85,000 film and television titles.

The generous gift made by the Mary Pickford Foundation is but one of several gifts made the Library by Miss Pickford or the Pickford Foundation. Her first major gift to the Library on August 4, 1945, of 2,000 reels comprising 286 titles of films starring her and others was the first major donation to the Library's motion picture collections. In 1970, she made an additional donation of 50 films produced between 1909 and 1913, her years with the American Biograph studios. In 1956, Mary Pickford donated $10,000 for a joint Library of Congress and George Eastman House, Inc. effort to preserve her films on safety film stock.

Mary Pickford died in 1979. By the terms of her will, the remainder of her film collection was left to the Library of Congress. At the present time, as well as features starring others, the Library has received three of her feature-length films not previously in its collections—"Kiki," "Coquette," and "Secrets." ★

My friend Peter Sellers

PHOTOGRAPHS BY BRIAN O'DOWD

Peter Sellers enjoys the works of the **Earl of Snowden,** Anthony Armstrong-Jones at a private showing at the Broadway Dept. Stores presented by the Chairman of the premiere showing in America.

H.R.H., Prince Charles, Prince of Wales was always a great fan and lifetime friend of Peter Sellers.

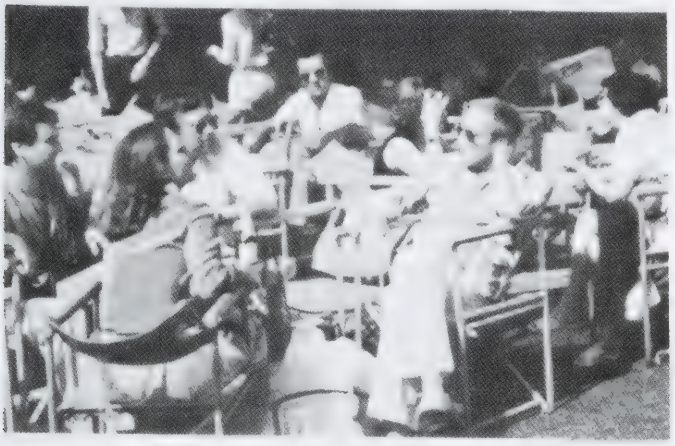
by Brian O'Dowd

Peter Sellers was a comic genius. He first became a star in England in the early 1950's in the BBC radio show "The Goons" which has a large cult following including H.R.H. Prince Charles Prince of Wales with whom Mr. Sellers had a very special friendship which lasted over the years.

I first met Peter Sellers in the summer of 1953 when he and the Goons came to my hometown of Southend-on-sea, in Essex, England, to perform on stage at the Odeon Theater. As a young boy I would hang around the stage doors to collect autographs, a habit I started at boarding school when I found out that if one was to send a letter you would receive a signed photo if you were lucky thus giving me mail like the other boarders. Peter Sellers arrived at 11 a.m. by car for rehearsal for the show that Monday night. I rushed over and asked for his autograph to which he replied "Only if you give me a hand to carry this stuff into the theater and help me take it to my dressing room." I did. Then he said to me "Would you like to stay and watch the rehearsal?" Well you know what my answer was. I was next to meet him some 20 years later in Hollywood when he appeared on the Dean Martin Show as the guest of the week. I was then working as a dresser and as a rule would dress all the dog acts, dancers and clowns etc. and never the big stars on that show. I asked the wardrobe supervisor if I could possibly be with Peter Sellers when he came on the show as I had met him 20 years ago and it would be nice to be able to meet him again and spend the day with him. Well to make a long story short he said yes and told me that if I were to screw up that I would never work again. Dean Martin would come in at about 12:30 p.m. for the first run through, a taped dress rehearsal, then the evening show at 7 p.m. They always did the show with great speed. When I went into Mr. Sellers dressing room, I told him about meeting him in Southend. He put his arms around me and said "Brian . . . In this room is your home for the day. I want you to relax and have a good time." Then he went on stage to do the run through. After he had finished his act, Dean Martin walked over to him and then the orchestra struck up "Happy Birthday" to which all on stage started to sing, not knowing who they were singing it to until Martin pointed to Peter. Then everyone sang out "Happy Birthday Dear Peter." A large birthday cake was wheeled out on a trolly and everyone gathered around while Peter cut the cake with the help of one of the Golddiggers. Then as fast as it had all happened the orchestra struck up the music for the next act, and the cake was wisked off stage. When we got back to the dressing room Peter said "God . . . that was the fastest birthday I've ever had . . . I can't believe what just happened to me."

Peter Sellers once said that he "photographs" people with his voice, enabling him to reproduce an audio

Chatting with our wandering reporter in St. Tropez is **Peter Sellers.** Mr. Sellers was attending the Cannes Film Festival and staying with friends on a yacht in the harbor.



Peter Sellers hob-nobs with friends at a cafe in **St. Tropez.** A tiara of outdoor cafes ring the harbor in this charming Riviera village.

Shown here arriving early at his photographic exhibit **"Assignment Snowden,"** Anthony Armstrong-Jones also a good friend of Peter Sellers, had photographed him and used the photo in his published book. Photo by Brian O'Dowd

"likeness." On his various sets anyone with a noticeable vocal characteristic was fair game. Occasionally when a production assistant director would knock on the star's dressing room door, he would hear what sounded like a meeting between all the heads of the department on the film production. Nervously peering into the room, the young boy would see only Sellers, entertaining himself and the makeup man with his latest repertoire.

The next meeting with Peter was at a cocktail party given by the chairman of the Broadway Department Stores honoring The Earl of Snowden at the premiere showing in the United States of his photographic exhibit entitled "Assignment Snowden." I had arrived early before the crowds to get a look at the layout. On the way up in the elevator Lord Snowden got into the Lift with me, dressed in a pair of levis, sport shirt and levi jacket. I asked him if I might get a shot while I had him so close and he agreed. Then he went off to a suite to get dressed up for the event. I saw Peter and a lovely blonde lady also looking at the exhibit. The last time I was to see him was on the set of "The Prisoner of Zenda" at Universal Studios, I gave him some photographs done on a BBC television show that I had taken. That was the first time that I noticed that he was looking tired but he said he was to start another picture right away, "The Fiendish Plot of Dr. Fu Manchu."

He made his film debut in 1952 in "Stand Easy" with the Goons. His first major role was with Sir Alec Guiness in the great comedy "Ladykillers." Mr. Sellers was twice nominated for an academy award, first in 1964 for "Dr. Strangelove" and again in 1979 for his greatest performance, "Being There."

He can currently be seen in the Blake Edwards film "Trail of the Pink Panther" using some footage from four previous Panther/Clouseau films, as well as some film never before seen. It was in 1962 that all started for Inspector Clouseau when he made "The Pink Panther", a replacement for Peter Ustinov who walked off the picture at the last moment. Peter had the character of Inspector Clouseau down to perfection. He said "I had always been somewhat amused at the way certain French men tried to show their virility, with a bit of chestpuffing, rolling their shoulders, trying to look imposing, with a large moustache. I decided the moustache was very important. I saw exactly the one I wanted of a handsome fellow on a box of matches I was carrying. The raincoat was my own idea from home, a Bogart-type raincoat. This was a logical choice and gave that look I want." Mr. Sellers loved the classic stars like Buster Keaton and of course Sir Charles Chaplin, a love he shared with Blake Edwards. Mr. Sellers once said to a reporter "Every actor should have among his accessories an array of accents. Each language has its own music. I can tell from the buzz of a crowd if its German, English or Italian. I speak in the music of the language, in English, and people think I'm speaking the language. One of my models for Clouseau was the concierge of a Paris Hotel. This fellow would go through elaborate explanations if you were to ask him for directions or for any kind of information. He was speaking English, but you would have had to be married to him to know what he was saying. The Inspector is a bit like that . . . I mean, it never occurs to him that people don't know what he is saying." In making "Trail of the Pink Panther" Blake Edwards said "I think of it as a lasting tribute to a superb actor who breathed life into the character of Clouseau as Chaplin did to the little tramp." Peace and love Peter. ★

(PHOTOS FROM LEFT TO RIGHT)
1. **Peter Sellers** as the world-famous ***Inspector Clouseau.*** 2. Made in 1964, **Peter Sellers** stars in the first **Panther movie** with **Capucine.** 3. *"Battle of the Sexes"* co-starred Sellers and Robert Morley. 4. Sellers as **Napoleon** appearing on the stage for a T.V. variety show. 5. *"Murder By Death,"* a Neil Simon comedy, stars Sellers (Columbia picture). 6. *"Dr. Strangelove"* directed by Kubrick.

(PHOTOS FROM LEFT TO RIGHT)
1. *"Being There"* with **Shirley MacLaine. 2.** *"The Millionairess"* starred Sellers and **Sophia Loren.** 3. Sellers in *"The Fiendish Plot of Dr. Fu Manchu,"* a comedy. 4. Sellers in *"The Naked Truth"* for Rank Organization. 5. *"Never Let Go"* with John Cummings and Noel Williams with Sellers. 6. *"The Mouse That Roared,"* (1959). Sellers appeared with William Hartnell and Jean Seberg.

A great star whose career spanned 29 years

ROMY SCHNEIDER

International Super Star

by John Roberts

1982 may be remembered as a year death exacted a heavy toll in the film world with Henry Fonda, Ingrid Bergman, and Grace Kelly heading the list. The name of another international superstar comes to mind. Romy Schneider died unexpectedly at age 43 with little fanfare in the American press.

European press coverage was immense in respect to Schneider's position as Europe's number one female star, an actress commanding more attention at the 1978 Cannes Film Festival than Farrah Fawcett at the peak of her popularity. Schneider made few American films and was an art house favorite yet enjoyed a worldwide magnitude shared by few of today's American stars.

Romy Scheider was born into a famed Austrian acting family. "For generations on both sides of my family," she said, "everyone has been great actors." Grandmother Rose Albach-Retty was a Vienna stage actress who lived to be 105. Father Wolf Albach-Retty was a dashing leading man of stage and screen and Magda Schneider starred in film operettas. The couple were a popular acting team when Rosemarie Albach-Retty (nicknamed Romy) came into the world on September 23, 1938 in Vienna.

Her parents separated and divorced and 4-year-old Romy was sent to be raised by grandparents in Berchtesgaden, Germany. She called the town "the safest place in all Germany during the war in spite of the man at the top of the mountain" despite once being slapped by a German soldier for ignoring a command.

At 14, Schneider was a plump girl with a pretty face which happened to be the type of look the German public would embrace to their hearts. Meanwhile, Magda's career had declined, in fact, she had become a has-been. Producer Kurt Ullrich hit upon the idea of teaming mother and daughter in "Wenn der Weijbe Weider Bluht"/"White Lilies" (1953 dir. Hans Deppe) filmed in Berlin. "What a sweet idea!" commented Ullrich and it was. The teenager became an instant star and Germany's top box office attraction.

Schneider embarked on a furious work pace and made 18 pictures during her German period (1953-1959). "Madchenjahre einer Konigin"/"The Story of Vickie" (1954 dir. Ernst Marischka) was loosely based on

Queen Victoria's letters and diaries with Schneider playing Victoria to Adrian Hoven's Prince Albert. Buena Vista distributed the film in 1958 and brought the Schneider women to New York and Los Angeles to promote it. Walt Disney Productions expressed interest in signing her to a contract but nothing came of it. A role intended for Schneider in Disney's "Third Man on the Mountain" (1959) went to Janet Munro.

"Sissi" (1955) and its sequels, "Sissi, die junge Kaiserin" (1956) and "Sissi-Schicksalsjahre einer Kaiserin" (1957) firmly established Schneider as a star throughout Europe. "The girl is the greatest acting talent I've encountered in 30 years of making movies," stated "Sissi" director Ernst Marischka who authored the scripts from a 1932 operetta, "Sissi." The three films were edited into a single 147-minute film, "Forever My Love," distributed by Paramount in 1962. The historical dramas related the fanciful romance and marriage of Princess Elisabeth/Sissi (Schneider) and Emperor Franz Josef (Karl Boehm). The "Sissi" series achieved enormous success and lifted Schneider into the ranks of highly paid stars. They also represented the kind of film Schneider grew to dislike.

Famed in Europe and unknown in America. "They don't know her in America because she won her fame by never playing upon sex. She is the one European star who never had to be shown naked. She made her success by being just a young girl and by hinting also that she could become one of the world's greatest actresses," proclaimed Germany's Bravo Magazine. Schneider was only a few years away from blossoming into a great and sexy actress.

Few of Schneider's early pictures gained American release and they arrived in the 1960's. "Robinson soll nicht sterben"/"The Girl and the Legend" (1956/1966 dir. Josef von Baky) teamed her with Horst Bucholz in a story about children befriending impoverished author Daniel Defoe. In "Ein Engel auf Erden"/"Angel on Earth" (1959/1966 dir. Geza Radvanyi), Schneider played a dual role as a stewardess and guardian angel and "Katia"/"Magnificent Sinner" (1960/1963 dir. Robert Siodmak) presented her as a poor aristocrat marrying Curt Jurgens' Tsar Alexander II.

Schneider's discontent with her fluffy films and saccharine image prompted the actress to dub herself the Shirley Templehof of Germany. "The pictures I have done are not very good artistically," said Schneider. "But she lent her beauty to their flatness," countered her mother who maintained a tight rein on her daughter's career and saw to it there was always a role for herself.

"I was too much a child with my family, who chose scripts for me as to what would bring the most money assuming that the most money meant the best scripts," reflected Schneider. At 20, she was ready for a change and Alain Delon provided it.

The actress was advised against starring in a remake of her mother's best known film, "Liebelei," but made "Christine" (1958) dir. Pierre Gaspard-Huit) anyway and it failed. However, the film altered her life as she fell madly in love with co-star Delon. "We met together not only for this one film but forever," Schneider said at the moment and the French actor persuaded her to leave Germany for Paris.

A self-imposed two-year exile from film followed turning down one million marks ($250,000) to star in another "Sissi" film. "I had the crown, the jewels, the palace, and also the mask of royalty," explained Schneider, "I became an orange that must be pressed to the last drop.

Nobody ever thought of me or even asked me to be a real human being. People thought 'How sweet, how lovely, how kind she is!' I wanted to be modern and hard, to be a grown woman. I had to run away from a million marks a picture. When I did, the German press threw stones at me."

Schneider moved in with Delon and overhauled her image and career. "The cinema was in my skin. I couldn't give it up nor did Alain wish me to. I was not made for the kitchen," Schneider stated, "I'm neither beautiful nor glamorous. How I dislike that word glamorous. I want to be recognized as a serious actress who does not have to fall back on leg and nude art."

Fashion legend Coco Chanel took the Austrian girl under her wing and transformed Schneider into a chic young woman by teaching her weight control, cosmetics, and how to dress. The new Romy put in a cameo appearance in Delon's first important film, "Plein Soleil"/"Purple Noon" (1960 dir. Rene Clement). Clothed by Chanel, girlfriend of Delon, and fluent in French, Schneider easily conquered her adopted country.

Schneider embraced a new acting philosophy: "Actors should be without clothes. We cannot be bourgeois and timid; we must show all sides of life. I am ready to do and to play anything that is intelligent and real, all or nothing at all."

Delon starred in "Rocco and his Brothers" (1960) for Luchino Visconti and Schneider met the Italian filmmaker on the set. "She is the most interesting and best actress of her generation," said an impressed Visconti. She expressed gratitude toward him years later, "Unquestionably, he has been the most important director for me. It was he who made me act in the theater."

In 1961, Visconti staged a production of John Ford's "'Tis A Pity, She's a Whore" in Paris starring Schneider and Delon. Reviews were mixed but she received excellent notices. A five month tour in Chekhov's "The Seagull" followed in 1962. The actress considered her stage work as passing an acting test complicated by performing in French and described the Paris theater as "very snob and sophisticated, the hardest school."

Schneider returned to film under Visconti's direction in "The Job," one of four stories comprising "Boccaccio '70" (1962). She played the wife of a philandering count who learns seductive wiles and charges the count for her sexual favors. The innocent screen image vanished as Schneider appeared nude for the first time. "The scene called for it," she said, "I did not do it for sensationalism."

Hollywood noticed "Boccaccio '70" and Schneider was considered for the title role in Robert Rossen's "Lilith" (1964), a part eventually won by Jean Seberg.

"Le Combat Dans L'ile" (1962 dir. Alain Cavalier) co-starring Jean-Louis Trintignant and Orson Welles' all-star adaptation of Franz Kafka's "The Trial" (1963) came next. Her new sexual image was furthered by playing Welles' nymphomaniac nurse and mistress. Carl Foreman selected six continental leading ladies including Schneider for his sprawling World War II epic "The Victors" (1963) which was her American film debut and first of three for Columbia. The male cast was predominately American with George Hamilton falling in love with Schneider's opportunist nightclub violinist.

The new international star was pleased with herself. "I sometimes think I am too true, too honest, too direct. That was what they thought was wrong with me in Germany," Schneider told an interviewer, "I am now a person who goes straight on and who does not look back. In my profession, I hold nothing back; there is no limit. The German people are now very happy about my new career and they want me to return. But I will not speak to German producers because they do not understand me."

Otto Preminger's "The Cardinal" (1963) provided her with a limited role in a lengthy epic. On Vatican leave, Tom Tryon's priest falls in love with Schneider's student, however, he decides the church is his true vocation. "Annemarie is someone I know very well," she said of her character, "Playing her is not like any other role I've done. This girl is very close to me." While shooting "The Cardinal" in Vienna, Schneider and her parents were invited by Preminger to lunch during a break in filming. The rare family reunion was polite and served as a magazine photo feature.

"Good Neighbor Sam" (1964 dir. David Swift) brought her to Hollywood where she rented a mansion and adopted an anti-Hollywood attitude. "Parties, parties—everybody is bored and noisy and they think it so necessary, so amusing," she said, "In Europe, I only go out when I like to go out. You can't say to me, 'Go, because stars do it!' I have a bad reputation because I don't do little things which are supposed to make a star."

Romy Schneider and Edward G. Robinson in "Good Neighbor Sam" (1964).

The picture was a tepid comedy involving Jack Lemmon's advertising executive posing as Schneider's husband and suffering the consequences. Variety's review called Schneider "a fascinating newcomer to the Hollywood scene." "Good Neighbor Sam" was the only film Schneider made in America.

The subject of method acting came up during an interview on the set and ignited her contempt. "What the hell is the method? I don't know what it is. Acting is acting," Schneider announced, "You know what to do. You only learn in the hardest schools—like Broadway or the Paris stage, or with tough directors like Otto Preminger or Orson Welles. To have personality, force, you can't get it from schools or buy it in books."

Schneider's relationship with Delon ended after five years of togetherness. Friends said he used to chase her and then she began chasing him. The actress often announced an engagement and called Delon her

fiance but marriage never came. Soon after, Delon committed himself to actress Nathalie Delon, his only marriage to date.

The actress next starred in "What's New, Pussycat?" (1965 dir. Clive Donner), a sixties mod comedy written by Woody Allen. Schneider again found herself one of several leading ladies and in a limited and colorless part as Peter O'Toole's girlfriend. Following "What's New, Pussycat?" and the break-up with Delon, she entered a low period of bad films and roles.

Jules Dassin's "10:30 P.M. Summer" (1966) cast Schneider in a bizarre love triangle with Melina Mercouri and Peter Finch. Frequent costar Michel Piccoli played opposite her for the first time in "La Voleuse" (1966 dir. Jean Chapot). She was briefly seen as a German countess in "Triple Cross" (1966 dir. Terence Young) starring Christopher Plummer as safecracker turned spy Eddie Chapman. While filming "Triple Cross," she married one of the film's German actors, Harry Meyen, and a son, David, was born in 1966.

"Otley" (1968 dir. Dick Clement) took Schneider to London as a spy intimidating Tom Courtenay. An X rating was awarded "La Piscine"/"The Swimming Pool" (1969 dir. Jacques Deray), a sexual melodrama reuniting her with Delon. Schneider's career sunk to its lowest point with "My Lover, My Son" (1970 dir. John Newland), a tale of murder and potential incest filmed in England and costarring Dennis Waterman as her son.

French filmmaker Claude Sautet is responsible for Schneider's comeback. Her performance as a young woman having an affair with married architect Michel Piccoli in "Les Choses de la Vie"/"The Things of Life" (1970) won international acclaim and restored her confidence. "I'll never forget what Claude Sautet, who gave me back my self confidence with 'The Things of Life,'" said Schneider, "said to me, 'Continue as much as you want; you can do it."

Schneider returned to a heavy workload. In 1970, she starred opposite Maurice Ronet in "Qui?" (dir. Leonard Keigel), travelled to Italy for "La Califfa" (dir. Alberto Bevilacqua) with Ugo Tognazzi, and acted in English for "Bloomfield"/"The Hero" filmed in Israel. Richard Harris made his directorial debut with "Bloomfield" and played a rough superstar soccer player whose ex-wife is Romy.

For Joseph Losey's "The Assassination of Trotsky" (1971), she went to Mexico City for a recreation of Leon Trotsky's murder. Richard Burton donned beard and glasses to play the Russian and Delon was assassin Frank Jackson who seduced Trotsky's secretary (Schneider) to gain entrance to his target's home. The film was shot in English and disappeared quickly from American theaters.

1971 saw the actress embroiled in a controversy that reached the ears of American newsmen and sent them scurrying to her Monte Carlo home for interviews. A West German magazine printed a signed petition of 373 women including Schneider and Senta Berger admitting to abortions. The act is illegal in Germany and an inquiry against the actresses was begun and dropped. No one would dare prosecute a famous woman who dined with the German head of state.

Schneider freely discussed the issue. "A lady called us in Hamburg and then she sent over the statement and I read it and my husband read it, we discussed it and I signed it. The thing that worries me is that someone will say I did it because I need publicity. I don't need that kind of publicity."

A second teaming with Sautet and Piccoli resulted in more rave reviews for "Max et les Ferrailleurs" (1971) finding Schneider as a prostitute entangled with a policeman. Helmut Berger as "Ludwig" (1972) proved an all-star Visconti failure and Schneider contributed an appearance as Elisabeth of Austria for her old mentor.

At 34, she entered the prime of her career and her unusual green-eyed beauty peaked. "My physique helps me but not in the sense understood for Bardot," she downplayed her appearance, "It serves me like a good maid. I know that I can't repose on it, that it will never be anything more than I can make of it. I am as responsible for my face as for my gestures."

Sautet's "Cesar et Rosalie" (1972) scored a major success in France and on the American art house circuit. American ads proclaimed "More Parisians have seen 'Cesar and Rosalie' than 'The Godfather.'" Sautet presented a classic love triangle of businessman Yves Montand competing with youthful Sami Frey for wife Schneider's affections. For Romy, "Cesar et Rosalie" was the commercial success securing her statue as a dominant box office star in France.

"Le Train" (1973 dir. Pierre Granier-Deferre) with Jean-Louis Trintignant was another hit. Actor Jean-Claude Brialy directed her in "Un Amour de Pluie" (1974) and she performed a cameo in "Le Mouton Enrage"/"Love at the Top" (1974 dir. Michel Deville) again with Trintignant. "Le Trio Infernal" (1974 dir. Francis Girod), a sordid tale of murder with Piccoli, opened to rave reviews in its American premiere.

In 1976, the French film industry introduced its version of the Academy Award named the Cesar and Schneider took home the first Best Actress Cesar for her performance in "L'Important c'est Daimer"/"That Most Important Thing Love" (1975 dir. Andrezj Zulawski). The unusual film cast her as a down-on-her-luck actress married to a weakling (Jacques Dutronc), starring in pornographic films for Fabio Testi, and hoping for success acting in a play with fellow broken down actor Klaus Kinski. Screen World lists an American release but where remains a mystery.

"She can be as pure as she wants to be," was director Henri-Georges Clouzot's appraisal of Schneider, "but she can also be bitchy as she chooses to be." The actress labelled herself "proud, hot tempered, impatient yet shy." "The more you are timid, the more you fall back on yourself," she said, "The deeper grow the roots of your sensations and sentiments and the greater are the chances of becoming a great actor."

"Les Innocents aux Mains Sales"/"Dirty Hands" (1974) is a tedious triangle of murder and mind games directed by Claude Chabrol and matching Schneider with Rod Steiger. "Le Vieux Fusil"/"The Old Gun" (1975 dir. Robert Enrico) gave her second billing to Philippe Noiret and won a 1976 Cesar as Best Picture. She divorced Meyen in 1975 and married Daniel Biasini six months later. Their daughter Sarah was born in 1977.

More films. She came together for a second time with Noiret and director Pierre Granier-Deferre for "Une Femme a sa Fenetre"/"A Woman at the Window" (1976). Next came a cameo as Piccoli's alcoholic exgirlfriend in Sautet's "Mado" (1976). Her vow not to work for German producers ended with "Gruppenwild Mit Dame" (1978 dir. Alexandre Petrovic).

Schneider won a second Best Actress Cesar for "Une Histoire Simple"/"A Simple Story" (1978) which fulfilled Sautet's desire to direct her in a lead performance after the bit in "Mado." The glamorous image was shed as a mature, middle-aged Romy emerged as woman leaving a lover and facing an uncertain future in a story related from a woman's perspective. "Schneider is radiant" wrote one American critic amidst a sea of negative reviews, however, the film captured a Academy Award nomination for Best Foreign Language Film.

Terence Young's 1979 all-star bomb "Sidney Sheldon's Bloodline" marked her final American film appearance. Adapted from a Romain Gary novel, "Clair de Femme" (1979) proved offbeat as director Costa-Gavres left politics to tell a love story between Schneider and Yves Mon-

Continued on Page 30

The indestructible Butterfly Mc Queen

The **"Prissy"** of **"GWTW"** against blow ups from the classic film inside the Museum where she often works as hostess.

by Gene Sheppard

Butterfly McQueen became the queen of character actresses and the star of supporting stars with her first film role in *Gone With The Wind* in 1939. With her high-pitched voice, comical demeanor and dim-witted actions, she captivated audiences as "Prissy". Since the film has held first place as the greatest motion picture ever made for four decades, Butterfly has become immortalized on celluloid, delighting new generations of fans whenever the screen classic is re-released.

Born as Thelma McQueen in Tampa, Florida on January 8, 1911, she grew up with Caribbean neighbors. A natural mimic, she picked up their mellifluous British-Carib accents and inflections. She was educated in a convent in Augusta, Georgia, moved north to pursue a stage career in 1935 and landed a role in *A Midsummer Night's Dream* performing the "Butterfly Ballet". The nickname "Butterfly" stuck and she became Butterfly McQueen.

Naturally talented, she was then featured on Broadway in George Abbott's musical *Brown Sugar.* The musical failed, but Butterfly impressed the critics and Mr. Abbott, who wrote a part for her in *What A Life!,* the successful Henry Aldrich debut comedy.

Instead of a Broadway career which seemed eminent, fate had other plans. Previously, Butterfly had applied for the role of "Prissy" in GWTW, but, since "Prissy" was twelve in the novel, she was told she was too old, too fat, and too dignified. After her Broadway success, David O. Selznick hired Butterfly as "Prissy", adapted the part accordingly, and in 1939 she attained instant fame with the release of *Gone With The Wind.*

Although she often spoke negatively of the novel and her character of "Prissy" as subservient to Clark Gable and Vivien Leigh, she does consider it her best acting assignment. Her subsequent screen credits include *Affectionately Yours* (WB, 1941); *I Dood It* (MGM, 1942); *Cabin In The Sky* (MGM, 1943); *Flame of the Barbary Coast* (Republic, 1945); *Mildred Pierce* (WB, 1945); and *Duel in the Sun* (Selznick, 1946) with Jennifer Jones and Gregory Peck. In *Duel in the Sun,* she gave a memorable performance as Vashti in the classic Selznick western that critics dubbed "Lust in the Dust".

After eight years in Hollywood, Butterfly walked out on a brilliant career, returning to New York City. Of GWTW, she said "It paid well. I went through a full semester at U.C.L.A. on one day's salary." Of *Cabin In The Sky,* she expressed unhappiness about her treatment from Lena Horne, Eddie (Rochester) Anderson, and director Vincente Minnelli.

While attempting to make a meaningful contribution to society, she worked as a cab dispatcher, a salesperson at Macy's, a restaurant

Butterfly outside the **"GWTW"** **Museum**/Gallery in Atlanta.

manager, a teacher and a hostess-guide at a southern plantation in Georgia. Sandwiched between these jobs, she appeared with Ethel Waters on the live TV series *Beulah,* gave a one-woman concert at Carnegie Hall, starred in the successful off-Broadway spoof *Curly McDimple,* and played a cameo role in *The Phynx* (WB, 1970).

Today, Butterfly appears to be a self-satisfied fulfilled person, taking an active part in charitable organizations and teaching at community

theatres. She divides her time between New York City and Atlanta, where she charms her legion of fans with GWTW anecdotes at Herb Bridges' Gone With The Wind Museum/Gallery.

On February 8, 1983, Butterfly joined Olivia De Havilland (Melanie), Evelyn Keyes (Suellen), Ann Rutherford (Carreen), Rand Brooks (Charles Hamilton), Fred Crane (Brent Tarleton), Mary Anderson (Maybelle Merriwether) and Cammie King (Bonnie Blue Butler) to reminisce about *Gone With The Wind* on TV's *Good Morning America.* As a finale, host David Hartman asked Butterfly how she felt about her role in the film. Bubbling with evident enthusiasm and pride, she stated that it gave everyone a consciousness of their past history.

The little girl who immortalized the line, "Miss Scarlett, ah doan know nuthin' 'bout birthin' babies" is needed and missed in Hollywood. One can only hope she will return to films. ★

With **Ethel Waters** in "Cabin In the Sky" (1942).

The famous "birthin' babies" scene in **"GWTW"** with **Vivien Leigh.**

Except for a **cameo** in the scarcely released "The Phynx" (1969), "Duel In the Sun" (1946) was her last film.

ROMY SCHNEIDER
Continued

tand. "Death Watch" (1980 dir. Bertrand Tavernier) is French science fiction filmed in English. Schneider played a dying woman who is not really dying and being stalked by miniature television cameras implanted in Harvey Keitel's eyes. The film is dull and the actress looked ghastly minus make-up.

In the remaining years of her life, Schneider did appear in poor physical condition. The former plumpness returned and a series of personal misfortunes no doubt hastened the lines around her eyes. "I'm not afraid of aging; nor am I afraid of fatigue showing on my face," she commented, "I'm only afraid of occasionally acting badly. Doing well is just the same, if not more important, than for watching out for wrinkles in the mirror."

"Fantome d'Amour" (1981 dir. Dino Risi) paired Schneider and Marcello Mastroianni for the only time. She turned another cameo in "Garde A Vue" (1981 dir. Claude Miller) portraying Michel Serrault's spiteful wife. Her 58th and last screen appearance, "La Passante du Sans-Souci" (1982 dir. Jacques Rouffio) opened a few weeks before her death.

Romy Schneider was found dead May 29, 1982 at her Paris apartment. The initial reaction was that the star committed suicide due to her recent state of depression. She was separated from her husband and greatly saddened by the 1979 suicide of Meyen. The French government was investigating her for tax evasion.

Filming had to be halted on "La Passante du Sans-Souci" for Schneider to undergo a kidney operation. The blow from which she never completely recovered was the tragic 1981 death of her son David. He had been playing on a wrought iron fence and accidentally fell and impaled himself on a sharp point.

Suicide rumors were overruled by the police's official report that she apparently passed away of a cardiac arrest while writing a letter. Schneider had been set to star in an Andre Techine film and a re-teaming with Delon. The body was buried in Boissy-Sans-Avoir, a village outside Paris where she maintained a home, and the funeral was attended by a legion of French film personalities.

The final tribute the French people paid their adopted countrywoman came the night following her death. They packed the Parisian cinemas showing "La Passant du Sans-Souci" and applauded when the name Romy Schneider flashed on the screen. ★

ALAIN DELON

French star noted for Gangster roles

by Paul David Perez

Alain Delon, who has come to personify the French gangster to international cinema audiences, is one of the three top box-office stars in France (along with Jean-Paul Belmondo and Louis de Funes).

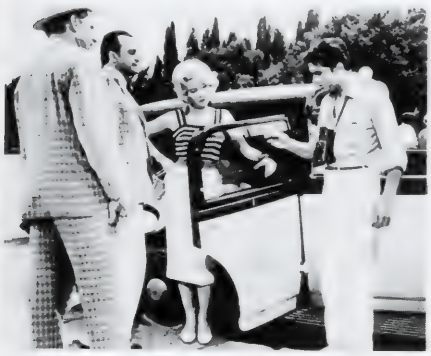
He was born in Sceaux, outside Paris, on November 8, 1935, and had a difficult childhood. He is 5 feet 6 inches, brown hair and blue eyes and a strong physique. He served in the French Marines in Indo-China and when he returned he got to know the criminal underworld of Marseilles. His film career grew out of a visit to the Cannes Film Festival in 1957 with actor Jean-Claude Brialy, after which he got a bit part in the film Quand la Femme s'en Mele. By 1959 he was starring opposite Romy Schneider in Christine, and then Plein Soleil made him a star.

He was the Rome stockbroker involved with Monica Vitti in Antonioni's The Eclipse, the honest Rocco in Visconti's Rocco and His Brothers, the talented Mr. Ripley in Clement's Plein Soleil (Purple Noon) from the novel by Patricia Highsmith, and the revolutionary Tancredi in Visconti's The Leopard. Delon's tight-lipped, quiet-mannered, tough gangster character first began to emerge in Henri Verneuil's 1963 Melodie en Sous-Sol, in which he co-starred with Jean Gabin, but it was director Jean-Pierre Melville who perfected it in three films; he adapted the cinema's gangster mythology to the French underworld and featured Delon as a ruthless killer in the 1967 Le Samourai, later directing two more, Le Cercle Rouge (1970) and Un Flic (1972); Delon continued being a gangster for Verneuil in the hugely successful The Sicilian Clan in 1968, again opposite Jean Gabin. In 1969 Delon was the center of a major scandal when his bodyguard was found shot dead in a garbage dump and his underworld relationships were widely publicized. He was cleared of complicity in the killing, and his real-life association with gangster activities made his tough screen image even more credible and popular to audiences. After Delon's second film for Melville, Jacques Deray co-starred him with Jean-Paul Belmondo in the extremely popular Borsalino, where they became kingpins of Marseilles crime. Belmondo was killed at the end of the film but the Delon character survived to come back for revenge in Deray's sequel Borsalino & Co.

His recent films include another gangster picture with Deray called Le Gang, the elaborate thriller Armaguedon by Alain Jessua and the melodramatic L'Homme Presse again portraying an art dealer. An attempt to become a Hollywood star in the mid-'60s did not work out, though he starred in such films as Texas Across the River with Dean Martin, The Lost Command with Anthony Quinn and The Yellow Rolls-Royce with Shirley Maclaine.

Alain is not averse to playing gangsters on screen or mixing with them off.

"The Yellow Rolls Royce" MGM, 1964 featured Art Carney, George C. Scott, Shirley MacLaine and Alain Delon.



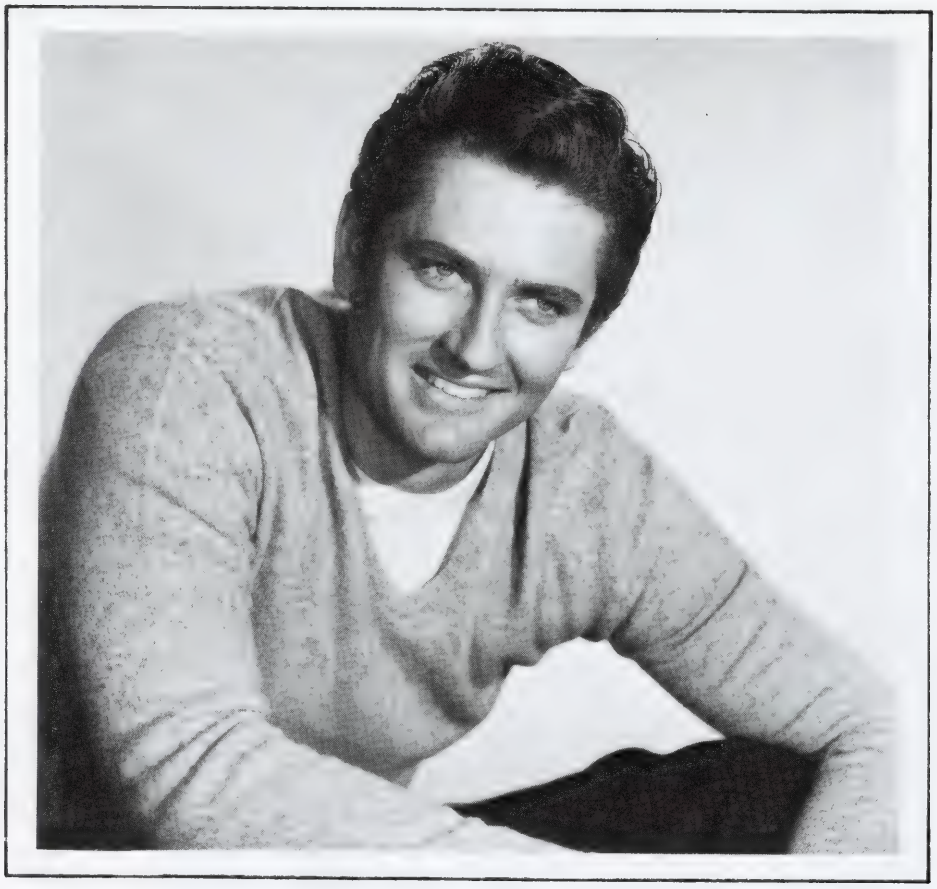
"Borsalino", Paramount, 1970 with Jean-Paul Belmondo and Alain Delon.

Ann-Margaret and Delon in "Once A Thief."

BEST FILMS:

1959 Plein Soleil (Purple Noon)
Rene Clement (Paris Film)
1960 Rocco e i Suoi Fratelli (Rocco and His Brothers)
Luchino Visconti (Titanus)
1962 L'Eclisse (The Eclipse)
Michelangelo Antonioni (Interopa)
1963 II Gattopardo (The Leopard)
Luchino Visconti (Titanus)
1967 Le Samourai
Jean-Pierre Melville (Filmel)
1968 Le Clan des Siciliens (The Sicilian Clan)
Henry Verneuil (Fox-Europa)
1970 Le Cercle Rouge (The Red Circle)
Jean-Pierre Melville (Corona)

The Fugitive Barrymore



This clean-cut young man of the Fifties has long since been replaced by a gaunt, bearded man with shoulder-length gray hair.

by Anthony Cassa

Who can understand the anxiety and mental anguish suffered by the offspring of rich and famous people? One would think that these children, privileged with opulent surroundings and every opportunity one could hope for, couldn't help but make good. But all that means little when they grow up in the shadow of someone else, never really having an identity of their own. They see themselves as non-persons, or at best, merely so-and-so's kid.

Some of them became alcoholics, dope addicts and suicides. Other simply couldn't get their act together, and became general misfits, distinguishing themselves through antisocial behavior. One of these was John Drew Barrymore.

John Drew was a sensitive and gifted child, who grew up wanting to be a chemist. His mother, Dolores Costello, did not wish her son to enter the world of movies, believing it to be a grief-ridden business. But by the time he was seventeen John had firmly decided to become an actor.

John Blythe Barrymore was born in Los Angeles on June 4, 1932. His acting family goes back to the eighteenth century. His great-grandparents were John and Louise Drew, and his grandparents were Maurice (Herbert Blythe) and Georgiana Drew Barrymore. He had two older sisters, Dolores Ethel, a nonprofessional, and Diana, an actress now deceased, from another marriage.

John Jr. never really got to know his father. His parents divorced when he was three and it wasn't until he was 18 that he first saw his father on screen. Said John after seeing *The Great Profile* (20th 40): "I was shocked at seeing the similarity of his expressions and gestures to mine. It was upsetting that I should be like him—a guy I could hardly remember."

The boy spent his childhood attending private schools in California and Colorado. "I was never in a school play," he said later, "never wanted to be in one. My mother, perhaps fearing that I would want to follow in the family footsteps, used to warn me repeatedly that acting was a heartbreaking career."

In 1943 the boy was taken to Warner Bros. studios by a friend of John Sr.'s. "It was one of the greatest thrills of my life," he recalled. "But I still had no desire to become an actor."

But that would change. A friend of the family, Dink Templeton, saw the now-grown lad while visiting Dolores one day, and thought John would be good in pictures. At first she resisted but had to concede that John was no longer her baby and eventually she gave in. After the proper arrangements, 17-year-old John Barrymore, Jr. was cast in his first film, *The Sundowners* (50), for Eagle-Lion. They liked him well enough to top-bill him in his next venture, *High Lonesome (50). Thus John began his career of* playing disturbed young men, given to violence.

Anxiety started to take root as John saw himself compared more and more with his father. "People were always slapping me on the back and saying, 'Well, Johnny, if you're half as good an actor as your father was, you'll be great'."

John looked good on screen, with his five-foot-eleven, 170-pound frame, black hair and blue eyes. One could tell he was a chip off the old block. But he wanted to be more than another matinee idol. "All my people won recognition by hard work and a love of their profession. I'd like to travel the same road."

In 1951 John was back on screen in *The Big Night* (UA), again playing an emotionally unsettled youth. He followed that up with *Quebec,* a historical drama for Paramount, then joined heartthrob John Derek at Republic for *Thunderbirds* (52), about aviation.

John began to get involved with a French-speaking redhead named Cara Williams, introduced to him by his sister Dolores. Recalling their first date John said, "It was like a costume ball. At midnight she removed her accent." Ten weeks later, on December 24, 1952, they were married. He was 20 and she 24. Thus began the first of several stormy marriages.

Not wishing to merely capitalize on the family name, John turned down many film offers and took to the stage. He appeared at the Pasadena Playhouse and other West coast theaters, eventually trying New York.

In April 1953 John was jailed for ignoring three traffic citations: no driver license, no registration and changing lanes unsafely.

The following year, on May 15,

Cara gave birth to a baby boy. John took the name Drew and gave the Jr. to his son, whom they named John Blythe.

John Drew's problems were beginning to manifest themselves in his actions. More and more he found himself in trouble with the law. In 1955 he was booked on a reckless driving charge in Las Vegas, and released on $300 bail. The actor began hitting the booze.

He was back on the screen in 1956 in *While The City Sleeps* (RKO), as a psychopathic lady-killer. In *Shadow On The Window* (Col. 57), he played his usual role. While in New York that year he was sued by Actor's Equity for "conduct unbecoming an actor." In December he was jailed for fighting with Cara in their car. He was also charged with being drunk, disturbing the peace, kicking an officer and being "belligerent." He served three weekends.

Later, in an interview with *TV Guide,* John answered the same old questions. "I hardly knew my father. I rarely saw my uncle Lionel and I hardly ever see my aunt Ethel. They didn't help me at all." Would they ever stop comparing him with his dad? "I cherish my father as an actor," he said. "I think he was one of the greatest performers that ever lived. But I don't want to be like him or act like him. I'm me!"

John was doing quite a bit of TV, including "Playhouse 90," "Climax" and "Matinee Theater." He also appeared as a gunslinger in the Twentieth Century-Fox TV production, *End Of A Gun* in 1956. He had also made a TV deal with Lanny Budd Productions for 26 half-hour films. In 1958 they sued the actor for breach of contract and several torts. However, John said they had refused to make the films and counter-sued.

In November that year John was given a three-day jail sentence for driving at 90 miles an hour up the Pacific Coast Highway through Malibu's 45 mph speed zone.

He was seen on screen that year in Allied Artists' *Never Love A Stranger,* with Steve McQueen and *High School Confidential,* for MGM.

Now separated from Cara, John was coming apart at the seams. In January 1959 his estranged spouse charged him with giving her only three dollars support for her and six-year-old John, Jr. He asked the court to reduce his $980 monthly support because he had fallen on hard times and couldn't afford it. Then on June 24 the actor pleaded guilty to hit-and-run drunk driving charges in Beverly Hills. He had left the scene of an accident. He was put on three years probation and ordered to have psychiatric treatment during that period.

With Nikki Duval in "Quebec."

In November the 27-year-old star announced his marriage to 21-year-old Georgia Moll, an actress of Italian and German descent. At the last moment they called it off.

In January 1960 John was hospitalized for hepatitus, a liver ailment. After his release, he went to Europe to make pictures, where he met and married Gaby Palazzoli. In Europe he made 16 films, the titles of most of them not available. His hair turned white and he grew a beard. In 1963 he and Gaby had a baby girl, Blythe. John also used his time overseas to write, preferring it to acting as a true medium of creativity. He now viewed acting as merely "Interpretive."

On his return to the States in 1964 he told Hedda Hopper, "I know I've developed a reputation for being unreliable. I agreed to do films in Europe just for the money—Ididn't even read the scripts. But I'm not doing anything bad anymore. I feel I've straightened out and I'm back down to earth. Somewhere around the block I lost one-half of my ego, so I don't work for applause. I want to make a film that is not a lie."

Was he thinking of *The Christine Keeler Story?* It was released in '64 in the U.S. He sued the producers for having his lines dubbed by a British actor.

In June '65 John won the Western Heritage Award for his work in *The Corporal Dasovok Incident,* a "Rawhide" entry.

Then another of his European epics surfaced in the States, *Pontius Pilate* (66). "Irving Rapper directed a good film," he told the press. "Then they wouldn't let him cut it. They put eight different editors on it and ruined it."

While driving one day in 1967 the actor collided with a Highway Patrol car and was booked into San Bernardino County jail for possession of pot. That year he was fined by the Screen Actors Guild for reneging on a commitment to do a "Star Trek" story.

Two years later John was involved in another car accident, this time in Yucca Valley. He pleaded "no contest" to charges of possessing marijuana.

John kept a low profile for awhile, living out in the wilds, eating earth-foods and meditating. He took up Yoga and once fasted for 30 days straight. He became friends with David and Barbara (Seagull) Carradine, also of like mind.

In 1973 David got him a role in *The Riddle,* a "Kung Fu" episode. Off booze, John told James Bacon in the *Herald Examiner,* "I quit drinking. I had trouble buttoning my shirt."

The following year he did *Guardian At The Gate,* one from the "Harry O" series. And another one of his foreign flicks, *The South American Connection,surfaced around that time.*

Somewhere along the way John had dropped Gaby and picked up another actress, the Hungarian-born Ildiko Jaid, and made her his third wife. In 1975 they had a baby daughter, Drew, who in 1982 made quite an impression in Steven Spielberg's *E.T. The Extra-Terrestrial.*

Apparently John Drew Barrymore has lost all interest in acting. "An actor who becomes a personality denies his own spirit," says John. "An actor should accept his position as a terrifyingly humble one."

Today, the white-haired, bearded Barrymore is a poet and lives alone in West Hollywood, not far from the bungalow shared by ex-wife Ildiko and his daughter Drew. ★

'Blondie and Dagwood'

Longest running feature series 1938-1950

Arthur Lake and **Penny Singleton** as they appeared in the Columbia production "Blondie Goes To College."

by John Roberts

The Shadylane Avenue mailman cautiously approaches the Bumstead residence and is greeted by a colliding flying blur. Letters fly in the air and a voice screeches "Blondie!" It's Dagwood running for the morning bus.

That famous scene opens the 20 "Blondie" films, Columbia's longest running feature series. Chic Young's comic strip was extremely popular and moviegoers immediately embraced the movie Bumsteads making them the most popular family in America between 1938 and 1950. The box office results were enough to warm Harry Cohn's heart.

An average 70 minutes each, the films belonged to the low budget, bottom of the bill category and occasionally rose to main feature. The premise was simpler and sillier than the comic strip. Most of the humor was generated by befuddled and clutzy Dagwood, dressed in a too tight suit and eating his outrageous sandwiches. Blondie was a combination of dizziness and common sense. Their son Alexander and dog Daisy often appeared brighter than the adults.

Columbia auditioned two dozen actors for Dagwood and Eddie Quillen and Frank Albertson emerged as the leading contenders. Arthur Lake was freelancing when he tried his luck and won the part. Louella O. Parsons liked to take credit for Lake's lucky break but the actor cited more powerful influences. "I had a couple of people rooting for me named Marion Davies and William Randolph Hearst," he said. Lake was Davies' nephew by marriage and Hearst owned King Features which syndicated the comic strip.

Shirley Deane was originally cast as Blondie only to be replaced by Penny Singleton after a week's filming on "Blondie." "That first gal was real good, I thought," commented Lake, "But when we looked at the rushes, she seemed kind of mean. When she scolded Dagwood, there was a harshness that just was not right. Now when Penny would get mad at me, it was kind of cute mad."

Danny Mummert was set to play Alexander nee Baby Dumpling until 3-year-old Larry Simms snatched it away at the last moment. Mummert settled for the lesser and regular role of Alexander's friend, Alvin Fuddle. Dagwood's volatile boss, J.C. Dithers, was played by Jonathon Hale and succeeded by Jerome Cowan as Mr. Radcliffe. Three actresses portrayed Cookie Bumstead. Familiar character actors and young Columbia contract players rounded out the supporting casts.

The series was initiated with "Blondie" (1938), directed by Frank Strayer who helmed the first 14 entries. On the eve of the Bumsteads' 5th wedding anniversary, their problem of meeting furniture payments is complicated by Dagwood's involvement with loan sharks. The final day of filming "Blondie" concluded in a celebration of Simms' 4th birthday. Public response was positive and both Lake and Singleton finally found long lasting fame.

The films abounded with old and young faces: Rita Hayworth in "Blondie on a Budget" (1940), Glenn Ford in "Blondie Plays Cupid" (1940), and Tito Guizar in "Blondie Goes Latin" (1941), Anita Louise in "Blondie's Big Moment" (1947), Grant Mitchell in "Blondie's Holiday" (1947), and Hugh Herbert in "Blondie in the Dough" (1947). Lloyd Bridges, Peggy Ann Carter, Janet Blair, William Frawley, Stuart Erwin, Donald Meek, and Iris Adrian all appeared in a "Blondie" film. Adele Jergens was seen in "Blondie's Anniversary" (1947) in which Dagwood gives Blondie the wrong gift. Only Dagwood would be gullible enough to buy a swamp in "Blondie's Reward" (1948).

Norma Jean Wayne was the infant Cookie in "Blondie's Blessed Event," Majelle White Cookie at six months in "Blondie for Victory," and then came Marjorie Ann Mutchie. Another child actress was to be Cookie but her temper tantrums led to Mutchie's getting the role.

After her first three films, Mutchie changed her billing to Marjorie Kent for the rest of the series beginning with "Life with Blondie." Kent exited films, married twice, and resides in La Verne, California. In 1937, 3-year-old Danny Mummert's mother brought him to Hollywood from Dallas in hopes of a movie career. Columbia signed him to a contract and "The Stork Pays Off" (1941) and "The Senorita From the West" (1945)

are among his non-"Blondie" films.

Larry Simms, whose mother was singer Margaret Lawrence, was born in Santa Monica, California and a child model whose cover photo on the Saturday Evening Post (1938 issue) was spotted by someone at Columbia. Simms signed a long term studio contract and made his film debut in "Blondie." In addition to the "Blondie" series, he acted in "Mr, Smith Goes to Washington" (1939) and "It's a Wonderful Life" (1946) and achieved a peak $750 a week salary. Simms was not sorry to see the series end or particularly interested in pursuing acting.

"There was never anything about picture making that turned me on or off," said Simms, "It was just something I did. But when Baby Dumpling changed to Alexander, that was the high point of the whole experience for me. It meant that I got to wear long pants." Upon leaving the navy, he studied aeronautical enginering and worked at Pasadena's Jet Propulsion Lab from 1956 to 1974. Simms married twice, fathered three children, and retired to a sailboat in Los Angeles Harbor where fans have ventured to see him. Now, he reportedly lives in Hawaii.

The Series' Stars

Penny Singleton was born Dorothy McNulty in Philadelphia on September 15, 1908 and received a Columbia University education. Using her given name, she gained recognition on Broadway in "Good News" (1928) and Hunt Stromberg Jr. brought her to Hollywood for the 1930 film version. MGM and Warner Brothers contracts followed but her career failed to blossom. During a short marriage (1937-39) to Dr. Lawrence Singleton, the actress attempted a change of luck by transforming brunette Dorothy McNulty into blonde Penny Singleton.

Important parts continued to avoid her and Singleton performed in minor films like "Swing Your Lady" (1938) and "Men are Such Fools" (1938). Finally, a secure place in minds of film fans was secured with "Blondie." Singleton worried about the Blondie typecast and made other films ("Swing Your Partner" 1943 "Young Widow" 1946) but the typecast took over her career. In the 1950's, she travelled the nightclub circuit including appearances in Las Vegas.

Singleton has been an active for years in the American Guild of Variety Artists and served several terms as union president. In 1941, she married Robert Sparks who happened to be the producer of the first 12 Blondie pictures. Among her rare recent credits are "The Best Man" (1964) and a brief stint replacing Ruby Keeler in "No, No, Nanette" (1971) on Broadway. Singleton is occasionally seen in public in Los Angeles and New York . . .

Arthur Lake nee Silverlake is a show biz kid born April 17, 1905 in Corbin, Kentucky. His stage debut was as a baby in a production of "Uncle Tom's Cabin." Mrs. Silverlake took Arthur and his sister Florence to Hollywood to break into the movies and Arthur's first film was "Jack and the Beanstalk" (1917). Carl Laemmle Jr. shortened Silverlake to Lake.

Lake appeared in numerous silent films usually playing foolish young men and entered the sound era with "Air Circus" (1929). He was just a working actor in the 1930's until "Blondie" firmly established him. Fortunately, Lake is content with the Dagwood image because his non-"Blondie" films found him typecast as a Dagwood character and enjoys the recognition. The actor is now a wealthy man and lives with his wife Patricia in Palm Desert, California. One of the Lakes' recent public appearances was the Hollywood premiere of "Seems Like Old Times" in 1980.

The closest thing to a "Blondie" reunion was when Lake and Singleton teamed in Milwaukee for a production of "No, No, Nanette" (1976).

Three of the eight major cast members have passed away. Missouri born, Irving Bacon went from stage to film in 1920 and died at 72 in 1965. Born in 1897, Jerome Cowan was a veteran New York stage actor when signed to a film contract by Sam Goldwyn and made his film debut in 1936's "Beloved Enemy." The actor died in Hollywood in 1972. Jonathon Hale entered films with "Lightning Strikes Twice" (1934), retired in 1958, and the 75-year-old committed suicide at the Motion Picture Country Home in Woodland Hills, California.

The "Blondie" series was laid to rest in 1950 yet the comic strip remains popular and Hollywood has a habit of reviving old successes. "Blondie" may have been less than artistic, however, the films remain pleasing entertainment. ★

"BLONDIE" A CBS RADIO PROGRAM FOR 12 YEARS

"Blondie" proved so popular that it premiered as a summer replacement radio program over CBS in 1939 and aired for 12 years. Lake played Dagwood for the entire run along with Hanley Stafford as Mr. Dithers. Singleton served seven years as Blondie and her successors were Alice White and Patricia Van Cleve (Mrs. Lake). Simms was one of four Alexanders and there were three Cookies. Lake also played Dagwood opposite Pamela Britton's Blondie in a shortlived 1954 television series. ★

DUSTIN HOFFMAN

You've heard those rumors about how "difficult" **Dustin Hoffman** can be when he's working on a film. Dusty says it isn't so. Especially on "Tootsie," directed by **Sydney Pollack.** "I heard Sydney say on television that he thought I was neurotic, that he thought I needed to work out that kind of thing, and it's not true," says Hoffman in American Film. "I've done about 15 films, and I think I've had a rough time with about three or four directors; Sydney is one of them. Sydney and I had a rough time together, and I wish that he could find it in his mind to see it as it really was, and not the picture he has painted for himself, which is "I'm the normal, healthy rational director, and he's the neurotic actor and I had to sit on him.' "

Hoffman adds that there are many occasions, "where actors have pushed directors into areas that they haven't gone into before, and I think there have been more than a few occasions when a film was better because of the actor who was in it."

JOHN DENVER

John Denver must have been feeling Rocky Mountain low when he told Britain's Sunday magazine: "Autograph hunters disgust me. Pushing themselves on you, demanding 'just a favor — just one little signature.' Well, excuse me, but that's got nothing to do with me — they don't want to know anything about what I'm like or who I really am. They just want something of me for themselves. That's totally selfish and I sure dislike selfishness."

HERVE VILLECHAIZE

Herve Villechaize, the 3-foot-11 actor who plays Tattoo (Look, boss, de plane!) on "Fantasy Island," says life is not all cakes and ale when you're a big star. "People are always patting me on the head and girls are always asking me to sit on their knee." Villechaize said also that he may have seen his last days on the show unless somebody comes up with more money. "I don't need this," he said. "I have to hire a bodyguard. Do you know how much bodyguards cost?"

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Collecting Movie memorabilia for fun and profit

Old Theatre programs donated

George Antoniak of Bridgeport, Connecticut donated 11 old programs dating back to the 1930's and 1940's from the Stratford Theatre in Stratford, Connecticut to the IATSE museum.

N.Y. Auction Galleries interested in movie collectibles

Over the past few years, a revolution is going on in the upper echelons of the collecting world. Sotheby's has sold a Disney "Silly Symphony" poster for $7000, a Disney animation celluloid has gone for $4250. Christie's has sold a pair of the famous ruby slippers worn by Judy Garland in the "Wizard of Oz" for $12,000. Movie memorabilia is big business.

Dell Sci-Fi Paperback sell for $100

Recently these three Dell paperbacks, considered rare by collectors sold for around $100 per copy. They were Robert Heinlein's "Universe," (10c copy), William Irish's Marihuana (10c copy) and The Case of the Dancing Sandwich's by Fredric Brown (10c copy). *Save your old paperbacks!*

Original Monroe 8mm film

I have an 8mm film from the 1940's of Marilyn Monroe when she was with the Blue Book Modeling Agency. I would like to sell it but need someone to make an offer. Would you ask your readers to please contact me.

Sharon L. Rowe
28437 Anchor Dr.
Mt. Clemens, Mich. 48045

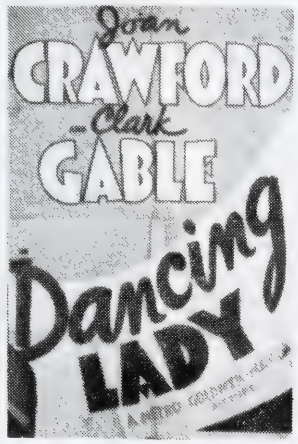
Robert Forster collector

I have been a fan of Robert Forster since seeing him on the stage in New York City in *Mrs. Dally Has A Lover* in 1965 and in his first film, the vastly underrated *Reflections In A Golden Eye* in 1967. He is a native of Rochester, New York and during the first few years of his film career he spent much time here acting in and directing plays locally. His career failed to gain momentum after a promising beginning. He has had the misfortune to star in several feature films that barely received a booking in this country, if at all: *Cover Me Babe* in 1970, *Stunts* in 1977, *Avalanche* in 1978, *The Lady In Red* in'1979 and *The Kinky Coaches and the Pom-Pom Pussycats* (and this isn't even a porno film) in 1981. His newest, *Vigilante* could, however, change all of that. His television work has been extensive and includes two above average series failures, *Banyon* and *Nakia*. My collection includes posters and pressbooks from his films, hundreds of stills, clippings and photographs and correspondence and autographed material from the star himself. Most of the collection was purchased from dealers in Los Angeles and throughout California.

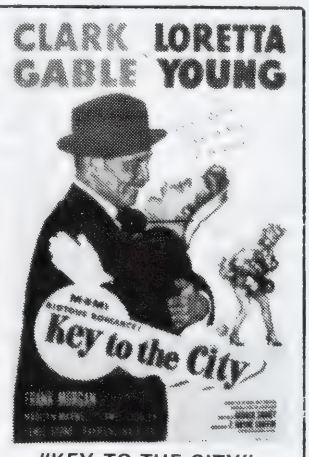
I also collect Stephen Collins, Perry King, Elizabeth Taylor and Chad Everett.

Richard A. Hegedorn
450C Calm Lake Circle
Rochester, NY 14612

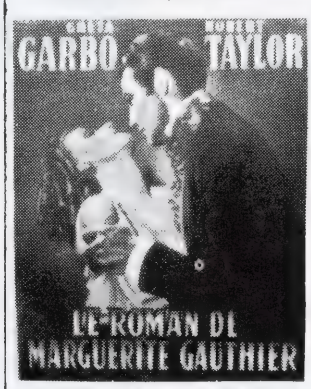
Hollywood Studio Magazine ran the nude photo of **Marilyn** on the Feb. 1976 cover. A limited number of the magazines are available for $5 a copy plus 40¢ postage.



"THE DANCING LADY" (1), Joan Crawford, Clark Gable. Poster is an early re-issue. Large chip from left lower corner, minor wear to borders.
ESTIMATE: $50-100

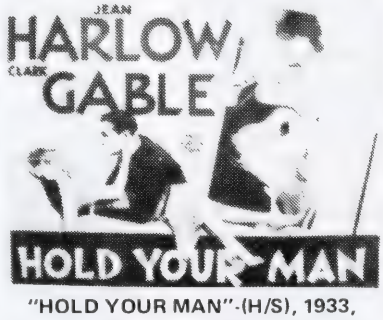


"KEY TO THE CITY"-(1), 1949, Clark Gable, Loretta Young.
ESTIMATE: $50-75



"LE ROMAN DE MARGUERITE GAUTHIER" ("CAMILLE")-14"x22",Belgium, linen backed. Re-issue Circa 1955. Greta Garbo.
ESTIMATE: $100-175

"IN THE GOOD OLD SUMMERTIME"-(1), 1949, Judy Garland, Van Johnson.
ESTIMATE: $150-250



"HOLD YOUR MAN"-(H/S), 1933, Jean Harlow, Clark Gable, rolled.
ESTIMATE: $750-1000

"GONE WITH THE WIND"-soft cover book, 1939.
ESTIMATE: $35-55

CINEMA STAR ALBUMS

by George Hadley-Garcia

Suzanne Somers collects them. So does, reportedly, Crown Prince Akihito of Japan. What they collect — along with thousands of movie buffs the world over, for decades now — are Japan's celebrated Cinema Star Albums. The books are sold in only two countries besides Japan: Britain and the U.S. (by Kensington Gardens here). Non-Japanese buy these photo-packed albums despite almost all the text being in Japanese, which Westerners can't even read the way a German reads French. Why?

The quality of the photos, many of them never before published or very rarely seen. For example, Audrey Hepburn — a worldwide superstar of the 1950's and 60's — is still popular in Japan, and there is both a regular album and a deluxe album on her. The deluxe is larger in format and contains more color photos — the reproductions are stunning, both in the subject, the poses, costumes and the colors. To a Hepburn fan, these books are treasures, with both movie stills (grouped by film) and candids, as well as posed shots not seen on the late, late show.

The Japanese publishers add about three or four new albums to the series each year. The long list of available stars is both international in scope — with solid stars like Streisand, Bronson, Eastwood and Newman — and reflects a more continental and Japanese taste, with "specialized" stars like Alain Delon, Jodie Foster, Olivia Hussey, Franco Nero and Bruce Lee. Nostalgists will drool over the volumes devoted to Garbo, Bardot, Chaplin, Heston and Vivien Leigh.

Though little known to the general public, the Cinema Star albums have a consistent demand from collectors and hardcore fans. They are advertised in movie publications like "American Film" and British "Photoplay."

The people at Kensington Gardens are themselves movie buffs, and are endeavoring to popularize the series and make it less mysteriously highbrow. They are also importing Japan's two leading movie magazines, "Roadshow" and "Screen," each highly regarded by movie fans everywhere, due to their size, profusion of color shots and features on both the latest releases and state-of-the-art cinema around the world. (Again, they are in Japanese, but visually oriented.)

Of course, the price for quality is not low — the magazine issues are $7.95 each and the albums run from $14.95 to $17.95 and some higher. There are 82 Cinema titles, plus deluxe editions, and also Film Annuals, series like Screen Lovers, Actress of the 20's, as well as Republic serial posters from the 1950's (many at $1 each).

Fans of all ages — this one an Audrey Hepburn buff collect Cinema Star albums. (Left) Kensington Gardens offers lavish photo albums, magazines & posters.

For a free listing of Kensington Garden's offerings — illustrated, with prices — write Kensington Gardens, Box 582, Clinton, Washington 98236. Susan Favor guarantees the promptest service and will try to fill even rare orders like a John Wayne "Fighting Seabees" poster or an album of Belmondo, Diane Lane or U.S. TV Shows 1956-1980. From Garbo/Dietrich to Monroe, Pacino, Bogart, Peck, you name them — the stars are immortalized at their best in this famous, prized series for discriminating collectors. ★

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MOVIEREEL

Continued

A hornrimmed **Frank Sinatra** announces his concert and World Boxing Association's middle and lightweight title bouts combination in South Africa on May 27 which you can see on pay TV.
(PHOTO BY YANI BEGAKIS)

FILM CLIPS

Continued

star . . . . . *"Outward Bound"* is bound for a B'way revival with Abe Vigoda, Maureen O'Sullivan and Beatrice Straight . . . . . **Ralph Richardson,** at age 80, has joined the cast of 20th Century-Fox' "Give My Regards To Broad Street," starring Paul McCartney, Ringo Starr, Linda McCartney and Barbara Bach. Peter Webb is directing in London . . . . . **Robert Towne** has been brought in to rewrite the "Mermaid" script for a reported $500,000. Millions have been poured into the **Warren Beatty** project originally scheduled for shooting in February and which no longer appears on Columbia's list of upcoming productions . . . . .Good Housekeeping announces that the six most fabulous faces in the world are: **Elizabeth Taylor, Lena Horne, Deborah Raffin, Brooke Shields, Linda Evans** and **Christina Ferrare** . . . . . **Robert Guillaume** signed a three-picture deal with 20th Century to re-create the **Clifton Webb** role in the "Mr. Belvedere" series . . . . . When "Poor Albert and Little Annie" was filmed in 1972, it went out on the market as just another cheap horror flick destined for cinematic anonymity. That is, until it underwent a title change. The B movie is currently being released as "I Dismember Mama.". . . . . **Jennifer O'Neill** pleaded guilty in White Plains, N.Y. to illegal possession of the handgun with which she accidentally shot herself in the stomach last Oct. 22 at her home in Bedford, N.Y. She was given a one-year conditional discharge. The actress, 34, could have been sentenced to a year in jail . . . . . "My mother's one of those people who have everything fall into place for them," reveals First Daughter **Patti Davis.** "When she woke up she looked perfect. When I was little I used to think, I bet she gets up, puts on makeup, and goes back to bed.". . . . . **Luciano Pavarotti** has found a new venue: the boards at Atlantic City. Resorts International Hotel announced that the opera singer has agreed, after three years of negotiations, to perform there Oct. 29. At Pavarotti's request, part of the proceeds are to go to a fund to restore the home of composer Giuseppe Verdi in Milan, Italy . . . . . Where did **Sly Stallone** learn to do his flashy footwork for "Rocky"? "In the kitchen!" recalls his mom, **Jacqueline,** who divorced Papa Stallone years ago. "We all learned ballet — sliding around on the pasta on the floor, dodging fists and the pans and plates thrown by his father. Boy, he had a terrible temper. I married that greaseball fresh off the boat!" . . . . . **Bob Mitchum** overplayed his tough guy role with photographer **Yvonne Hemsey.** She is suing Mitchum for $30 million, including $848.68 for broken camera equipment. She claims Bob bounced a basketball off her face in New York during a promotion of "That Championship Season." She was shooting for Time mag. Hemsey was willing to forget the matter if he apologized. Mitchum refused . . . . . **Bo Derek's** "Bolero" is "the sensuous adventure of the century." MGM/UA calls "The Hunger" one of the most erotic pictures of all time. **Faye Dunaway's** "The Wicked Lady" is going to be sold as pure S-E-X. These are just the beginning of a flood of steamy films headed for the screen. Among the skin flicks are **Jean-Pierre Aumont** starring with **Katya Berger** in "Nana," subtitled "The Erotic Saga of Forbidden Love," and **Oliver Reed** showing his buff in a new version of "Fanny Hill." . . . . . **Mamie Van Doren** hasn't lost her figure, but it looks like she has lost her appeal. The 50's sexpot finds her name no longer attracts crowds — even in her own Orange County back yard. In her heyday, she pulled down $250,000 a year; at 50, she's running an antique shop, giving occasional seminars on "human sexuality" and working on a nightclub act. Mamie left the movie biz in 1967. "An actress lasts a lot longer than a sex symbol," muses the former **Joan Lucille Olander** of Rowena, S.D. The Mamie name didn't draw enough interest to justify a show at a Santa Ana nightclub 10 miles from her Newport Beach digs. It was axed. Undaunted, Mamie says the show will go on — to Columbus, Ohio. "I don't really like working too close to home, anyway. I appreciate getting old. I feel very lucky I have my health. I don't regret anything."

★

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ENTERTAINMENT/RESTAURANTS/TRAVEL

Gail Jensen, David Carridine and **Michel Saadlou** at Michel's Club 22 in Beverly Hills.

Michel Saadlou's Club 22 in Beverly Hills combines New York sophistication, French bistro ambience and California continental cuisine. Michel, who spent 10 years designing and managing 14 restaurants in capital cities of Europe, has welcomed such celebrities as Raquel Welch, Victoria Principal, David Carradine and Cheryl Ladd to Club 22.

At Nick's Restaurant in the Sherman Oaks Galleria, here's Mrs. Jack Oakie (former actress Victoria Horne) and Penny Singleton (remember Penny as "Blondie", with Arthur Lake) were among the diners at the award-winning restaurant, owned by former motion picture editor Nick Washington.

Realtor Agnes Anderson (left) and Greta (the former Mrs. Gregory) Peck were among the diners at **Au Chambertin** on Pico in Santa Monica, one of the finest restaurants in the Southland.

Movie News & Reviews

Newcomer Jennifer Beals in ***"Flashdance."***

FLASHDANCE

Luscious Jennifer Beals is a welder by day and a flash dancer by night in Paramount's "Flashdance." Her big dream is to join the corps of a Pittsburgh ballet company. With pre-Raphaelite looks, the curly haired beauty reportedly beat out 4,000 (?) women for the part. The great Dolby sound, sweaty sex and visual richness make an eye-catching production.

EXPOSED

Poor Nastassia Kinski is trapped in another bomb! In MGM/UA's "Exposed," she's a bored college student turned waitress turned high-fashion model. She soon gets caught up with concert violinist Rudolf Nureyev and a bizarre plot to catch international terrorist Harvey Keitel. The actors struggle, not always successfully, in this uneven puzzlement.

Kirk Crivello

Nightly Host and co-owner **Roger Martini** (1) of the award-winning **Aux Delices** French restaurant, Sherman Oaks gives a menu assistance to lovely film and television star, **Francine York.** At right is well known Producer **Jack Rourke.** Miss York's soon to be released, "Smorgasbord" co-stars her with Jerry Lewis.

JoAnne Worley and Roger Perry in ***"They're Playing Our Song."***

The outrageous **JoAnne Worley** and **Roger Perry** resurrected "They're Playing Our Song" at the Grand Dinner Theatre (Anaheim). It's a tour de force for Worley as she elicits laughs from the audience in a seemingly effortless manner. Husband Perry, is very adept at comic lines and delivers two ballads effectively. At the bash honoring the stars were celebs Rock Hudson, Ross Hunter, Vivian Blaine, Earl Holliman, Julie Sommars and Ken Berry.

—Kirk Crivello

Filmland FOOD 'N FUN

By Geni Charlesworth

Lovely **Francine York** dining with Producer **Jack Rourke, James Skelton** of Country French Cie and happy twosome, **Bill Erwin** and his **Fran** at Aux Delices, award-winning French restaurant at 15466 Ventura Blvd. in Sherman Oaks. Miss York will soon be seen in the yet to be released film "Smorgasbord" co-starring with comedian Jerry Lewis and Erwin recently picked up a top award from Los Angeles Drama Critics Circle for his starring role in 1982's "Old Friends."

★ ★ ★

At **Jade West,** 2040 Avenue of the Stars in ABC's big Entertainment Center, Century City Manager **Frances Azer** and Maitre d' **Mathew Chen** have much business these evenings. Shubert Theatre just across the way offers the fabulous **Jennifer Holliday,** herself a Tony-award winner in the Tony award-winning "Dreamgirls". At the Plitt, just above Jade West on the 1st level, too, is the award-winning film, Gandhi. Many folk having dinner in the beautiful restaurant before and cocktails and appetizers after these stellar entertainments.

★ ★ ★

Can you believe it is almost thirty-two years for **Femy Cramer's** popular **China Trader** supper club in the city made famous by its most famous resident, Bob Hope! Yes, the delightful Polynesian - China Seas decor restaurant is at 4200 Riverside Drive in the heart of Toluca Lake. The award-winning cuisine still prepared by Executive Chef John Wing. The "Trader" has been named twice, A Legend In Its Time by Southern California Restaurant Writers and a fine one-star award (out of 30,000 Southland restaurants around) from the Los Angeles Restaurant Writers!)

Famed Japanese Chef now retired, **Yoshimi Morizawa** (center) of the award-winning **Joy of Tempura,** 21841 Ventura Blvd., Woodland Hills, welcomes soap opera personality Michael Yama (1) and Sue Factor of Soap Opera Digest. Joy of Tempura was recently awarded a one-star placque by Los Angeles Restaurant Writers Associations.

Robert Lee (shown 1) of **Ho Toys'** popular Cantonese restaurant, 4630 Van Nuys Blvd. Sherman Oaks was the recipient for the longtime Valley restaurant's one-star award given by Los Angeles Restaurant Writers. (Shown center) Food, travel and restaurant writer **Janice Wald Henderson** and KGOE Radio Host, **Mark Alyn** of the Mark Alyn show. Ho Toy's is open for cocktails, luncheon and dinners.

Robert Lee who heads up the Lee family's longtime popular **Ho Toy's** at 4630 Van Nuys Blvd. in Sherman Oaks has had a busy year. Celebrities visiting his place include comic Stan Kann, TV's Hollywood Chef Vern Lanegrasse, singer actress Mary Ann Gibson Emily MacLaughlin of General Hospital and more. The Cantonese dinery is open for cocktails, dinners and offers superb Chinese specialties for take out and home parties.

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NOVEMBER 1976—
Vol. 11, No. 1
Carol Lynley & Gary Lockwood. Where to Get Free TV Tickets. Star's Lips & Other Collections. When the Movies Began to Speak—1927. 25th Anniversary, *The King & I.*

DECEMBER 1976—
Vol. 11, No. 2
Golden Films—1977 Festival of Hits. Unpublished Photos of Famous Couples & Stars of '30's & '50's/Scrapbook Series. Authentic Lip-prints of Stars Quiz. Hollywood honors Crosby, Hope & Dorothy Lamour.

FEBRUARY 1977—Vol. 11, No. 3
Liza Minnelli—cover. Barbara La Marr, James Dean and Sal Mineo. Queen of the Dog Sleds. Nell Shipman.

APRIL 1977—Vol. 11, No. 5
Filmdom's Unforgettable Stars. David Manners, Anna Q. Nillsen, Virginia Bruce, Alex Joseph and 12 wives, Mike Mazurki.
Limited supply $5 plus postage

MAY 1977—Vol. 11, No. 6
Bette Davis Collector's Edition & AFI Program. 1967 Oscar Awards. Irene Ryan. Michael Douglas.
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JUNE 1977—Vol. 11, No. 7
Movie Guide Special Edition. A Reference Guide of Where to Find Memorabilia. Famous Landmarks. Valuable Reference Lists. Where to See the Stars. Free TV Tickets. Movieland Attractions, Tours.

AUGUST 1977—Vol. 11, No. 9
Joan Crawford Tribute—Collector's Photos From Her 50-Year Career/cover. Jack Oakie, Crawford Museum. Academy's Student Film Awards. Allyn Joslyn and Jan Clayton.

SEPTEMBER 1977—
Vol. 11, No. 10
Dolores Del Rio—Exotic Latin Star/cover. Collector's Photos. Latin Beauties. Douglas Fairbanks, Mervyn LeRoy, Merton of the Movies. Exclusive Photos of Shirley Temple.

OCTOBER 1977—Vol. 11, No. 10
Elvis Presley Tribute/cover, Many Unpublished Photos. Souvenir Issue. Jayne Mansfield's Movie Star Years.

NOVEMBER 1977—
Vol. 11, No. 11
Jeanette MacDonald & Nelson Eddy/cover—America's Favorite Singing Stars. Photo Gallery. Opera Divas of MGM. Gia Scala, Andrews Sisters, More.

DECEMBER 1977—
Vol. 11, No. 12

Great Western Heroes Edition. Filmdom's Top Cowboy Stars . . ***John Wayne***—cover. America's Shooting Star, Cowgirls. Saddle Burning Saturdays, Rare Candid Unpublished Cowboy Photos, Roy Rogers and Dale Evans Museum.

FEBRUARY 1978—Vol. 12, No. 1
Fabulous Rita Hayworth/cover. Thalian Tribute, Famous Gilda Page Poster. Pistol-packing Eastwood and Bronson. Danish Film Institute. Janet Blair and Veda Ann Borg.

MARCH 1978—Vol. 12, No. 2
Mae West Sextette—Exclusive Photo Collection, Personal Interview, Mae Reveals Glamour Secrets, Leading Men, Her Life and Beliefs. Patrick Wayne.

APRIL 1978—Vol. 12, No. 3
The Gorgeous Lana Turner—cover. Photo Gallery: AFI Honors Henry Fonda. Great Vamps of All Times. Gary Cooper. Unusual Facts About Academy Awards. Filmoteca, Spain's Bullfight Filmmaker, and Filmex 1978.
Limited supply $5 plus postage

MAY 1978—Vol. 12, No. 4
The Great Garbo. Cover Photo a Rare Collector's Item. Neil Simon Tribute. Movieland Guide. 16-page '78 Update On Where To Go, What To Do, etc. Maps— Hollywood Landmarks.
Limited supply $5 plus postage

JUNE 1978—Vol. 12, No. 5
HSM's Science Fiction Special Edition. "Star Trek—The Movie." Meteor, New Film Thriller. Star Wars Sequel: "The Empire Strikes Back.. "The Greats of Science Fiction: George Pal, Frank Van De Vere, Gene Warren. Movie Masterpieces of Science Fiction. Collector's Photo Gallery of Films That Made History.

AUGUST 1978—Vol. 12, No. 6
Alan Ladd—cover & photos. Veronica Lake. Madeleine Carroll, Recluse in Spain. Queen of the Fans. David Niven and Patricia Morrison.

SEPTEMBER 1978—
Vol 12, No. 7
"The Comedians"/Mural From Old Pantages Theatre. Great Comedians—Chaplin, Laurel & Hardy, Buster Keaton, Ben Turpin, Hope, etc. Treasury of Hard To Find Photos.

OCTOBER 1978—Vol. 12, No. 8
Jack Oakie Tribute To a Great Performer and Comedian. 32-page Souvenir Edition Presented As Souvenir at Pickfair. Stories by Jack's Friends, Hal Kanter, Seymour Jacobs, Alice Faye, Dale Olson, Charles Park, Lee Graham. Rosemary Awards for Silent Stars.

NOVEMBER 1978—
Vol 12,No. 9
The Hollywood Rebels, ***Montgomery Clift—Liz Taylor***/cover. Excerpts & Stories From Autobiographies. Brando Interview. Lana Turner, The New B's, and James Whitmore.

DECEMBER 1978—
Vol 12, No. 10
Shirley Temple/cover. Her films, Her Fan Club. Storybook Photo Memories. Movie Moppets of Yesteryear. Marie Dressler, Frances Drake, Pat Buttram. ANTA Astaire Awards. Ultimate Movie Quiz.

FEBRUARY 1979—
Vol 12, No. 11
The Eternal ***Marlene Dietrich.*** Kim Novak—Collector's Photos. Frank Capra, Judy Garland Auction Memorabilia. Golden Era of Radio & TV. Edward G. Robinson Collection.

MARCH 1979—Vol. 12, No. 12
Judy Garland/cover. Judy's No. 1 Fan. An Affectionate Portfolio. Judy's Photos. "That Elusive Rainbow." The Singing Star Greats, Souvenir Collection. Those Singing, Dancing Ladies—Unpublished Candids. The Jerry Lewis Story. Alice Faye, Carmen Miranda Museum and Hattie McDaniel.
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APRIL 1979—Vol. 13, No. 1
Cary Grant & Ingrid Bergman, Personal Interviews. James Cain, Hattie McDaniel, British Movie Card Collection. Pickfair Party. Golden Globe Awards.

MAY 1979—Vol. 13, No. 2
Katharine Hepburn & Spencer Tracy/cover. William Powell, Hollywood's Great Romantic Teams. Eleanor Parker, Myrna Loy, Golden Era Radio & TV Pictorial.

JUNE 1979—Vol. 13, No. 3
Humphrey Bogart & Lauren Bacall. The Bogie Cult, Excerpts, Bacall's New Book, "By Myself." Kay Francis. Ann Sheridan, Shirley Temple. Warner USC Tribute.

AUGUST 1979—Vol. 13, No. 4
Tyrone Power. The Secret Life of Tyrone. Gina Lolobrigida. Groucho Marx. Sophia Loren—Life and Loves Review. Mary Pickford Memorabilia. Lillian Gish, Evelyn Keys and John Wayne Tribute.

SEPTEMBER 1979—
Vol. 13, No. 5
Sinatra & Gene Kelly. The Legendary Song & Dance Men. Ann Miller. Scrapbook of Unpublished Photos '30's & '40's (Song and Dance Men). Audrey Hepburn, Chevalier, Dick Powell and Early Musical Gems.

OCTOBER 1979—Vol. 13, No. 6
Ava Gardner—Beauty in Exile. Her Own Carolina Museum. James Mason, Frank Capra Jr., Van Johnson, Rod Taylor, Jodi Gilbert, Angela Greene, Dick Foran, Power, Massey, Flynn, Sanders. TV and Radios Golden Era Photos, Biogs.

NOVEMBER 1979—
Vol. 13, No. 7
MGM & Wizard of Oz (2) Four-color Covers. A Collector's Special. Loaded With Photos. MGM Movie Classics, Rare Stills. Powell, Reynolds, Cyd Charisse, Ann Miller, Van Johnson, Jean Harlow, James Stewart, Robert Taylor, Robert Montgomery.

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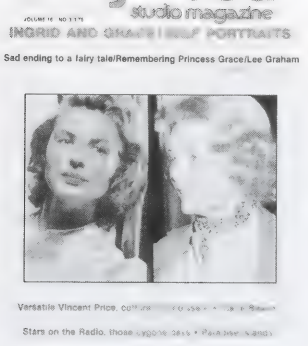
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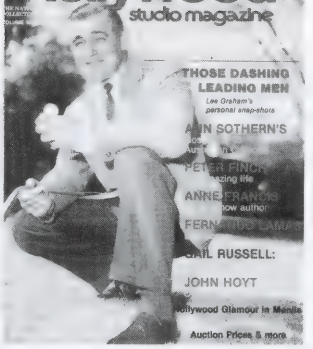

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Wanted: McIntosh, Marantz, Tube Equipments. Thorens TD124. Garrard 301. Altec 604BCDE. Tannoy Monitor Speakers. Old Western Electric Equipments (Tubes, Amps, Drivers, Tweeters, Horns, Speakers, Etc.). Tel: 213/576-2642. David Yo, P.O. Box 832, Monterey Park, CA 91754 (6-10'83)

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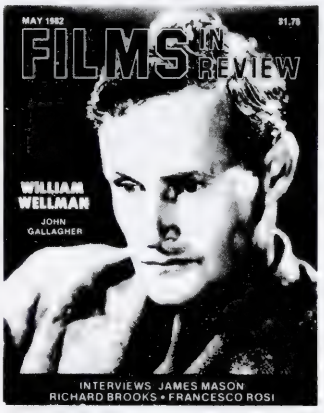

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Looking for friendly correspondence with ladies interested in cinema (mainly Lee Remick's films) living in the area of Boston, New York City and Los Angeles. Ms. Guillaume, Dos Chemin Creux, 4, B.23, 1030 Brussels, Belgium (6-8'83)

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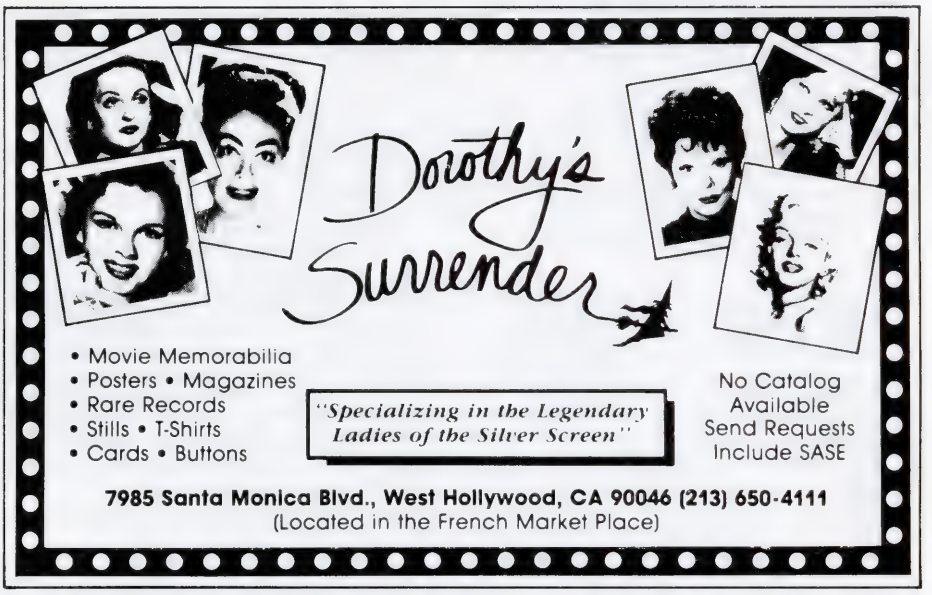
Nostalgic projects.

Actress **Tina Scala** meeting with Los Angeles philanthropist, **John Farquhar,** to discuss mutual nostalgic projects. The first, the beginning phase of a Museum being established in the historic Miramar Hotel in Santa Monica, California which is the former home and estate of Senator John Jones, grandfather of Mr. Farquhar: Farquhar is contributing family photos, memorabilia and supplying little known information to be included in the colorful theatrical and nostalgic history of the area. The Miramar Museum will also contain photos of all the many famous movie stars, producers and directors who live in the area, past and present.

GEORGE CUKOR

The late **George Cukor** has a few things to say about actors advising directors and writers: "Speak the words that were written!" says Cukor in Interview magazine. "**Shakespeare** wrote a lot of them. Look at that English production on television, 'Brideshead Revisited.' They didn't just make it up as they were going along. Know the text, speak it properly."

Cukor, in his last interview, did not lose any of his tartness. He was asked what he thought of the acting of **Nancy Davis.** "I didn't direct any of her pictures," says Cukor. "It wasn't the second coming of Christ, you know." Cukor, who died at 83 and was responsible for such films as "Adam's Rib," "Gaslight" and "The Philadelphia Story," was asked why directors such as **Otto Preminger** get the cash to make a series of bad movies in the twilight of their career. "This isn't director's jealousy," says Cukor, "but did he (Otto) ever make a good one?" On **Marilyn Monroe,** Cukor said he thought she was pretty, "but no great shakes." Rest in peace, George.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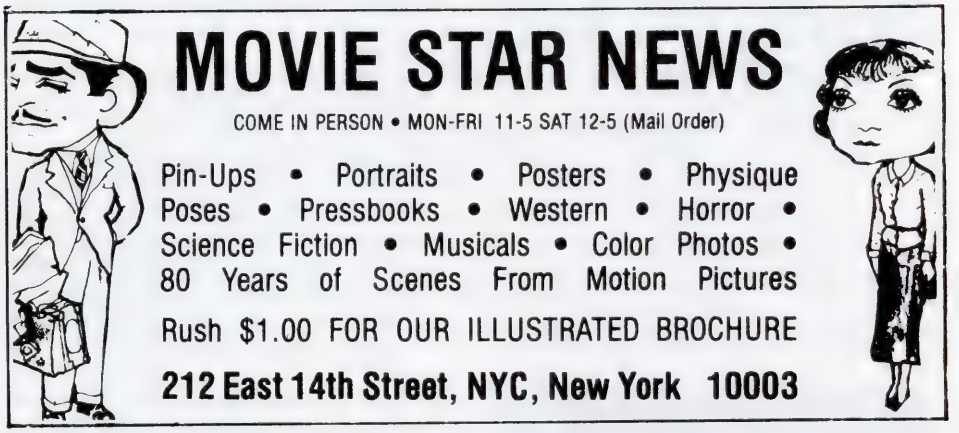
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FILM FAN QUIZ

by Stephen W. Anderson

Film Buffs — test your knowledge. How many can you answer?

1. In what film did Edward G. Robinson and James Cagney star together?
2. When did Carole Lombard play a girl dying of radium poisioning, a compulsive liar, a mail-order bride, an English nurse, and a Polish actress?
3. Who portrayed the President in the films Seven Days in May, Fail-Safe, and Kisses For My President?
4. What film won the first Academy Award for best picture?
5. What actors have played Dr. Jekyll and Mr. Hyde?
6. What English playwrights wrote the originals of the films The Enchanted Cottage, The Chalk Garden, Winslow Boy, and An Inspector Calls?
7. What were the screen debuts of Vic Damone, Pat Boone, and Roubert Goulet?
8. What well-known actresses were married to directors John Huston, William Wyler, Richard Brooks, Andre de Toth, and Anatole Litvak?
9. Who starred in the Blondie series?
10. Who played Dillinger (1945), Machine Gun Kelly (1958), Baby Face Nelson (1957), and Pretty Boy Floyd (1960)?
11. What was the name of Humphrey Bogart's yacht and also the name of his production company?
12. Who were Clark Gable's leading ladies in the films Cain and Mabel (1936), Comrade X (1940), Any Number Can Play (1949), Never Let Me Go (1953), and The King and Four Queens (1956)?
13. What songs were introduced in the films The Uninvited, One Minute To Zero, and Shane?

Answers

1. Smart Money (1931).
2. Nothing Sacred (1937), True Confession (1937), They Knew What They Wanted (1940), Vigil in the Night (1940), To Be or Not To Be (1942).
3. Fredric March, Henry Fonda, and Polly Bergen.
4. Wings.
5. In talkies, Fredric March (1932), Spencer Tracy (1941), Paul Massie (1960); in silents, Conrad Veidt (1920), and John Barrymore (1921) most notably.
6. Sir Arthur Pinero, Enid Bagnold, Terence Rattigan, and J. B. Priestley.
7. Rich, Young, and Pretty (1951), Bernardine (1957), and Honeymoon Hotel (1964).
8. Evelyn Keyes, Margaret Sullavan, Jean Simmons, Veronica Lake, and Miriam Hopkins.
9. Penny Singleton, Arthur Lake, and Jonathan Hale.
10. Lawrence Tierney, Charles Bronson, Mickey Rooney, and John Ericson.
11. Santana.
12. Marion Davies, Hedy Lamarr, Alexis Smith, Gene Tierney, and Eleanor Parker.
13. "Stella By Starlight", When I Fall in Love", and "The Call of Faraway Hills", all by Victor Young.

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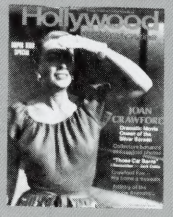

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Rio de Janeiro, Brazil

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Karl H. Pozar
Cape Coral, Florida 33904

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Villa Clarkson
Auburn, MA

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Juan Luis Barley
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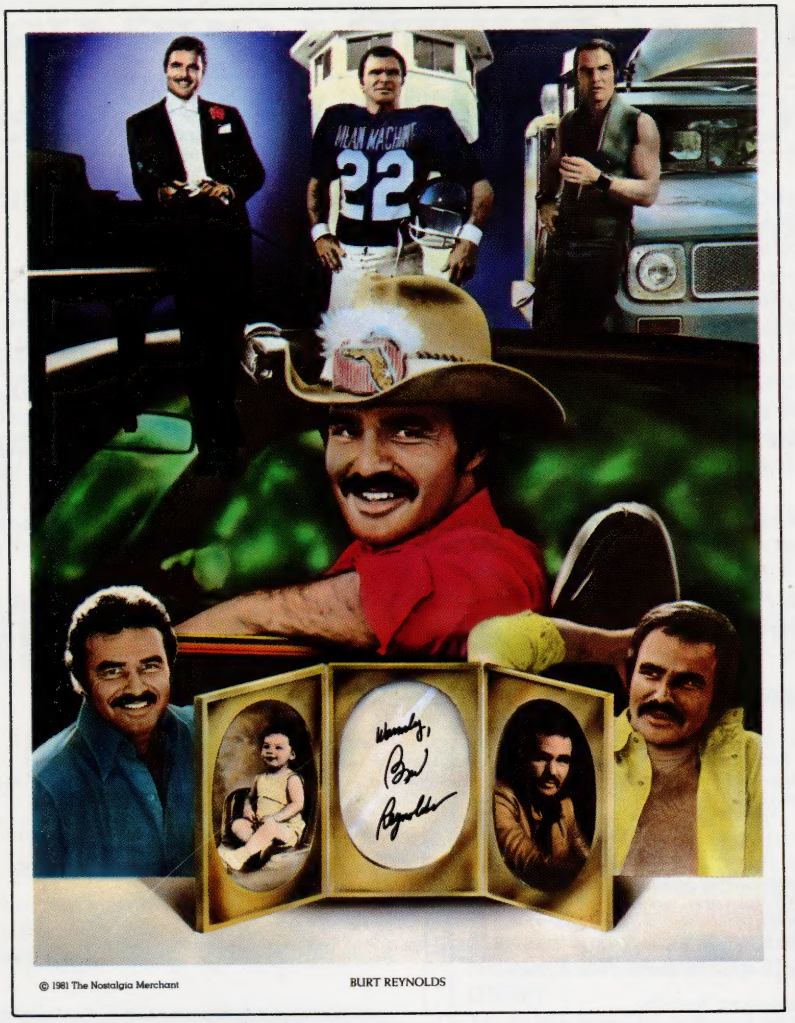

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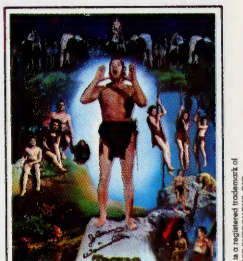

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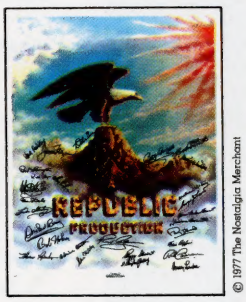

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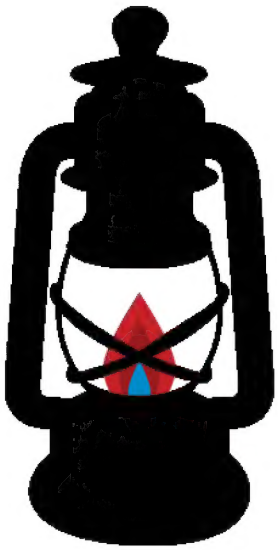

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